



2020

## A PERFORMER'S GUIDE TO NORMAN BOLTER'S MORNING WALK FOR TROMBONE AND PIANO

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A PERFORMER'S GUIDE TO NORMAN BOLTER'S *MORNING WALK* FOR  
TROMBONE AND PIANO

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DMA PROJECT

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A DMA Project submitted in partial fulfillment of the requirements for the degree  
of Doctor of Musical Arts in the College of Fine Arts at the University of  
Kentucky

By

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Cincinnati, Ohio

Director: Mr. Bradley Kerns, Associate Professor of Trombone

Lexington, Kentucky

2019

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## ABSTRACT OF DMA PROJECT

### A PERFORMER'S GUIDE TO NORMAN BOLTER'S *MORNING WALK* FOR TROMBONE AND PIANO

For the past 45 years, Norman Bolter has been one of the most prolific and important composers, performers, and educators for the trombone. Born in Minnesota in 1955, Bolter held the position of Second Trombone of the Boston Symphony Orchestra and Principal Trombone of the Boston Pops from 1975 until 2009. He has taught at leading conservatories, universities, and festivals around the world and continues to teach as trombone faculty at the New England Conservatory and the Boston Conservatory today. His compositional output is large and wide-ranged, including works for solo trombone, trombone and piano, trombone ensemble, chamber ensemble, band, orchestra, and more. Norman Bolter has composed over 300 works which feature the trombone, the largest number of works for the instrument by any composer in history.

In 2002, Norman Bolter was approached by R. Douglas Wright, principal trombone of the Minnesota Orchestra to compose two works for trombone and piano to be used in the final round of the Zellmer Trombone Competition held biennially in Minneapolis, Minnesota. The resulting work for tenor trombone and piano, *Morning Walk*, continues to be used in each occurrence of the Zellmer Trombone Competition and has also become a commonly performed work by professional trombonists and advanced students in recital settings. *Morning Walk* is a musical 'portrait' of the composer's former trombone teacher and the namesake for the trombone competition, Steven Zellmer. The work presents a wide range of technical challenges to the trombone player. *Morning Walk* rapidly progresses through many musical styles, as the composer attempts to capture the multi-faceted life, interests, and personality of Steven Zellmer. The composer uses many themes and motifs that appear throughout the work, as well as quotations from various other musical materials including etudes and orchestral literature.

With this document, the performer is provided an in-depth analysis of Norman Bolter's musical vignette of Steven Zellmer. Through the work's *Living Story within the Program Notes* and by interviewing the composer, the rich programmatic musical material used throughout *Morning Walk* will be defined. Instances of musical quotation throughout the work will be identified, and suggestions to overcome the significant technical demands of the composition's trombone part will be provided. An in-depth

exploration into Norman Bolter's *Morning Walk* for trombone and piano will be a valuable resource for participants in the Zellmer Trombone Competition, for solo performances of the work, and to those who are becoming acquainted with the trombone compositions of Norman Bolter.

KEYWORDS: Norman Bolter, Steven Zellmer, Morning Walk, Trombone,  
Contemporary, Music

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August 20, 2019

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## DEDICATION

PC & RC

ACB

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Thank you.

## TABLE OF CONTENTS

List of Tables .....	iv
List of Figures .....	v
Part One	
Chapter I: Background and Biographies .....	1
Part I: Norman Bolter Biography .....	1
Part II: Steven Zellmer Biography .....	5
Part III: The Zellmer Trombone Competition and <i>Morning Walk</i> ..	6
Chapter II: Identifying Recurring Figures and Themes .....	8
Part I: “It’s all in the stars” .....	8
Part II: Pasquale Bona’s Rhythmical Articulation #45.....	11
Chapter III: Form .....	18
Chapter IV: Performance Considerations .....	22
Part I: Range and Endurance .....	22
Part II: Approaching Specific Technical Challenges .....	24
Chapter V: Conclusion .....	29
Part Two	
Program Notes .....	32
Bibliography .....	83
Curriculum Vita .....	88



## LIST OF TABLES

Table 1: <i>Morning Walk</i> form .....	19
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## LIST OF FIGURES

Figure 1: “it’s all in the stars” theme, measures 1-4 .....	9
Figure 2: “it’s all in the stars” theme, measures 22-24 .....	10
Figure 3: “it’s all in the stars” theme, measures 68-69 .....	10
Figure 4: “it’s all in the stars” theme, measures 40-41 .....	11
Figure 5: Exercise 45 from Pasquale Bona’s <i>Rhythmical Articulation</i> .....	13
Figure 6: First appearance of Bona 45 without fragmentation .....	14
Figure 7: Last two measures of <i>Morning Walk</i> .....	15
Figure 8: First two measures of Bona etude number 62 .....	15
Figure 9: Bona 45 quotation in <i>Morning Walk</i> , measures 14-18 .....	16
Figure 10: Measures 9-12 of Bona 45 .....	16
Figure 11: Bolter’s use of Bona 45 as connective material .....	17
Figure 12: Two measures from Bona 45 .....	17
Figure 13: First and final measure of <i>Morning Walk</i> .....	21
Figure 14: Trombone pitch range in <i>Morning Walk</i> .....	23
Figure 15: The beginning of the section “much to do...” .....	25
Figure 16: Measure 67 of <i>Morning Walk</i> .....	27
Figure 17: Measure 69 of <i>Morning Walk</i> .....	28

## Chapter I

### BACKGROUND AND BIOGRAPHIES

#### Part I

#### NORMAN BOLTER BIOGRAPHY

Born in Minneapolis, Minnesota in 1955, Norman Bolter was first inspired to play the trombone at the age of four when he saw the Captain Kangaroo television show character, "Mr. Greenjeans," play the instrument. Mr. Bolter began his formal trombone studies at age nine with Ed VonHoff of the St. Paul Public School System. Later, he studied with Ronald Rickets and Steven Zellmer of the Minnesota Orchestra and with John Swallow at the New England Conservatory. Mr. Bolter also includes Boston Symphony Orchestra principal bassoonist, Sherman Walt, among his mentors.

A Tanglewood Fellow and C. D. Jackson Award winner, Mr. Bolter joined the Boston Symphony Orchestra in 1975 at age 20, becoming the youngest member of the orchestra at that time. Following his appointment as a member of the Boston Symphony Orchestra, Bolter ended his enrollment at New England Conservatory, finishing his academic career before the completion of a degree program. He was also principal trombonist of the Boston Pops Orchestra and a founding member of the Empire Brass Quintet, which won the prestigious Walter H. Naumberg Award in Chamber Music, the first brass ensemble ever to win this award. In addition to his many recordings with the Boston Symphony Orchestra, Boston Pops and Empire Brass Quintet, Mr. Bolter can also be heard as principal trombonist on recordings with Orchestre National Bordeaux Aquitaine. He also

appears as soloist and conductor on five recordings of his own compositions, *Experiments in Music*, *Anew at Home*, *Occurrences*, *Phoenix* and *In Living Continuance*. In addition to his numerous recorded trombone solos, Mr. Bolter performed the acclaimed euphonium solos in both the Boston Symphony Orchestra recording of *Symphony No. 7* (Philips Classics Productions, 1990) by Gustav Mahler as well as the Minnesota Orchestra recording of *Ein Heldenleben* by Richard Strauss.

Mr. Bolter has composed music from a very early age, with the last 23 years witnessing an outpouring of new works winning him acclaim as a composer both in the United States and abroad. In addition to his own recordings of these works, Mr. Bolter's compositions have appeared on recordings by New York Philharmonic principal trombonist, Joseph Alessi; former Boston Symphony Orchestra principal trumpeter, Charles Schlueter; former Boston Symphony Orchestra bass trombonist, Douglas Yeo; former Boston Symphony Orchestra principal trombonist, Ronald Barron; Los Angeles Philharmonic co-principal trombonist, James Miller; the New England Brass Band and the Washington Trombone Ensemble. Further, his compositions have been performed throughout the world, with performances in Europe, Asia, Australia, New Zealand, South America and the US.

In his numerous compositions (over 300 created to date), Mr. Bolter explores creating "essence music" (music as a living thing) inspired by the natural world and the human story. His compositions have a broad range of instrumentation, including works for a variety of solo instruments (trombone, trumpet, tuba, horn, flute, didjeridoo, ram's horn, serpent and others), brass

ensemble, trombone choir, concert band, brass band, mixed chamber ensemble and orchestra. Notably, Mr. Bolter has composed more music for the trombone than any other composer.

A renowned teacher known for his highly effective, inspiring and “out of the box” creativity and problem solving, Mr. Bolter serves on the faculties of both the New England Conservatory and the Boston Conservatory. Previously, he served on the faculties of the Mannes School of Music and Boston University, as a member of quintet in residence Empire Brass Quintet; Longy School of Music, the University of South Florida; the University of Massachusetts - Amherst, where he also taught composition; the Boston University Tanglewood Institute; and the Tanglewood Music Center. Mr. Bolter launched and developed both the trombone and brass repertory classes at the New England Conservatory, the trombone choir at the NEC Preparatory School and often composes works for his classes and students' recitals. Mr. Bolter's students have included not only trombonists (classical and jazz), but French hornists, trumpeters and tubists. Many of his students hold positions in major symphony orchestras and chamber music groups as well as faculty positions at universities around the world. Mr. Bolter regularly conducts masterclasses, clinics and private lessons, face-to-face and virtually over Skype or FaceTime, in the United States, Canada and abroad, including having conducted weeklong masterclasses with El Sistema in Venezuela as part of New England Conservatory's summer music seminar. Additionally, Mr. Bolter co-directs Frequency Band workshops and performances with Dr. Carol Viera and is co-author, with Dr. Viera, of several papers and booklets, including *Methods of Effective Practice*, *High Range Exercises*, *It's Not All in the Air*, and

*The Metronome Meditation*. Mr. Bolter has also written a unique sight reading book for advanced trombone players, *Reading at the Speed of Sight*.

Mr. Bolter maintains a popular multimedia blog, “Frequency Bone,” where he shares ongoing insights and musings about Music as a Living Thing and its many possible expressions, whether in practice, performance, auditions or for one’s own enjoyment. This blog includes sound clips, photos and videos and hosts Mr. Bolter’s annual online summer music camp, “The Frequency Bone Summer Music Connection,” currently in its eleventh year<sup>1</sup>.

Alongside his wife and artistic partner Dr. Carol Viera, in 1994 Mr. Bolter founded Air-ev Productions, a music content service which focuses on four aspects of publication related to the works of Mr. Bolter and Dr. Viera: the creation and distribution of recorded music, music compositions, educational materials, and the organization of performances. All of Mr. Bolter’s works are managed by Air-ev Productions. Carol Viera, Ph.D., is a holistic psychologist/neuropsychologist, pioneering performing arts psychologist and coach, certified Functional Diagnostic Nutrition practitioner, board certified holistic health practitioner, artist, educator, co-director of the Frequency Band and owner/creative director of Air-ev Productions<sup>2</sup>.

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<sup>1</sup> “Norman Bolter’s Biography.” Air-ev Productions. Accessed June 15, 2019. <http://www.air-ev.com/normanbolter.cfm>.

<sup>2</sup> “Dr. Carol Viera’s Biography.” Air-ev Productions. Accessed November 22, 2019. <http://www.air-ev.com/carolviera.cfm>.

## Part II

### STEVEN ZELLMER BIOGRAPHY

Steven Zellmer was born in Oshkosh, Wisconsin on November 28, 1925. From 1953 to 1994 he held the position of principal trombone with the Minnesota Orchestra, called the Minneapolis Symphony Orchestra during his first years in the position until 1968. Zellmer studied trombone with members of the Chicago Symphony Orchestra's famous low brass section during the mid-twentieth century, including Frank Crisafulli and Edward Kleinhammer. A well-respected teacher throughout his long career, Zellmer's previous students have continued from his studies to positions with famous orchestras including the Boston Symphony Orchestra. Zellmer's career as an orchestral musician includes appearances with famous performers and ensembles including Eugene Ormandy, Dmitri Mitropoulos, Neville Mariner, the Philadelphia Orchestra, and others. Steven Zellmer was an avid astronomer, gardener, wine connoisseur, and had a keen interest in the stock market. Steven Zellmer died in January 1996, bequeathing a sum of money to support the careers of young trombonists<sup>3</sup>.

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<sup>3</sup> "The Steven Zellmer Trombone Competition." Zellmer Competition. Accessed June 10, 2019. <http://www.zellmer-competition.com>.

### Part III

#### THE ZELLMER TROMBONE COMPETITION AND *MORNING WALK*

Following Steven Zellmer's generous gift towards the support of young trombonists pursuing a career in orchestral performance, the Steven Zellmer Trombone Competition was founded in Minneapolis in 1998. The two-round competition is held biennially and offers repertoire lists for tenor and bass trombonists which includes compositions from solo and orchestral literature. Many winners and finalists from previously held competitions have continued on to secure successful careers with symphony orchestras across the globe, as well as holding teaching positions at conservatories and universities across the country.

Composed in February 2002, *Morning Walk* is one of two pieces composed by Norman Bolter following a commission from the Steven Zellmer Trombone Competition and Minnesota Orchestra principal trombonist R. Douglas Wright<sup>4</sup>. The two pieces were to be performed by competition participants in the final round, introducing *Morning Walk* for tenor trombone and *Sagittarius*<sup>2</sup> for bass trombone to the trombone soloists' repertoire. Both compositions are still used in each occurrence of the Steven Zellmer Trombone Competition and have been performed for audiences in recital settings nationwide. In each of these commissioned works, Norman Bolter aims to capture the spirit of his former teacher and the man who made this competition possible, Steven Zellmer.

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<sup>4</sup> Bolter, Norman. *Morning Walk*. Chestnut Hill, MA: Air-ev Productions. 2002.



The composer explains how *Morning Walk* is directly inspired by his connection to Steven Zellmer:

*Morning Walk, for tenor trombone and piano, is a musical 'portrait' of Steven Zellmer. It portrays Mr. Zellmer on a walk around Cedar Lake accompanied by his two bull dogs on a mild winter's morning. Highlighted during this walk are a myriad of thoughts that could have played through Mr. Zellmer's mind at the time. This expression of the subject's inner world affords the listener a glimpse into a complex and multifaceted life, which, in turn, touches and stirs the memories, hopes and searchings that lie in each of us...<sup>5</sup>*

*Morning Walk* follows a detailed narrative created by Norman Bolter, inspired by Steven Zellmer. It is a work full of varied moods, styles, and characters. Recurring motifs and quotations from other materials enrich the narrative of *Morning Walk*, and even play an important role in giving the work a developed linear formal structure. The composer states that the most important technical consideration in performing *Morning Walk* is remembering that the work is a portrait of a person's life. Norman Bolter states that "(if) the player loses sight of the fact that this is a musical portrait, he or she simply will create not living art but a 'dry biscuit' of correctness which certainly will suck all the essence out of the music."<sup>6</sup> With an awareness of and connection to the narrative that accompanies this significant work in the trombone solo literature, the trombonist will be adequately prepared to perform this work in a way that is accurate to its dedication and musical intent. Practicing this work in a way that

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<sup>5</sup>Ibid.

<sup>6</sup> Ibid.

recognizes the form through the accompanying narrative will assist the performer in their preparation.

## Chapter II

### IDENTIFYING RECURRING FIGURES AND THEMES

#### Part I

##### “IT’S ALL IN THE STARS”

*Morning Walk* begins with two measures performed by solo trombone, representing Steven Zellmer’s first thoughts and steps during his walk. The first measure in the score and trombone part are marked “morning, gentle, full<sup>7</sup>” with an approximate tempo indication and no specific dynamic included. Bolter describes the opening bars of the composition in the “Living Story within the Musical Score” as follows:

*An avid astrologer, Mr. Zellmer always had close by the notion “it’s all in the stars,” and indeed, the opening trombone solo includes this sentiment (a theme appearing many times throughout the piece), while the overlay of a fresh winter’s day is felt through the delicate appearance of snowflakes falling all around, expressed through the piano’s gentle entry.<sup>8</sup>*

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<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

The theme “it’s all in the stars” appears in the second measure of the work, including a pick-up beat from the first measure. The theme is clearly indicated with text included in both the score and trombone part, further signifying the importance of this five-note motive throughout the work. The theme appears throughout the work in many varied fragments and rhythmic organizations, with a melodic structure that first includes an ascending half-step, a descending major 7<sup>th</sup>, an ascending perfect fourth, and a descending minor 7<sup>th</sup>. The theme, included in the figure below, can be represented as a pentachord in the given set formation of { 1 2 3 8 10 }, and a T<sub>n</sub> set class [ 0 2 5 6 7 ].

Commissioned by the Zellmer - Minnesota Orchestra Trombone Competition

Morning Walk...

for Trombone and Piano

Norman Bolter  
February 2002

Approx.  $\text{♩} = 58-60$   
Take some time

It's all in the stars...  $\text{♩} = 84$

morning, gentle, full

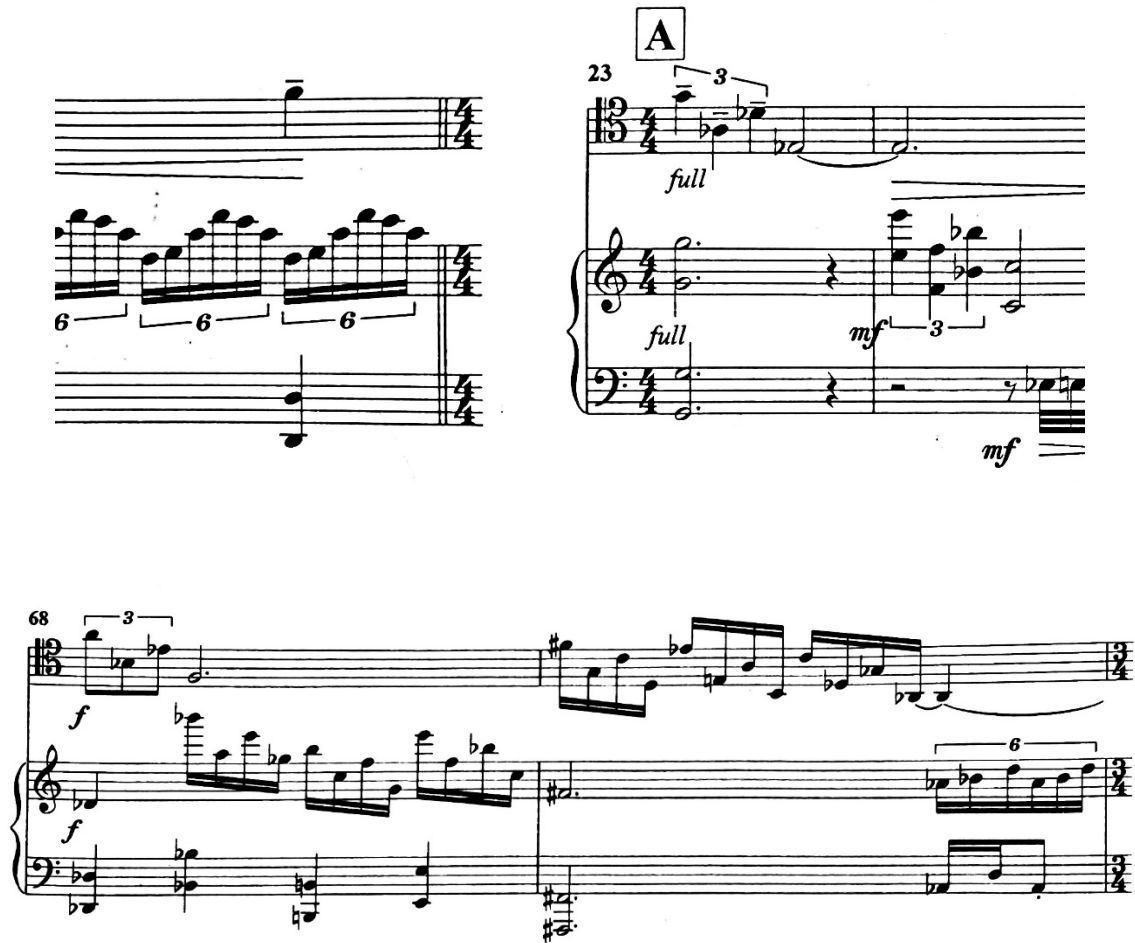
accell. . . full

*mp* Ped. ....  
morning softness

**Figure 1** – The opening measures of *Morning Walk*, with text indicating the “it’s all in the stars” theme

The theme “it’s all in the stars” appears frequently during *Morning Walk*, performed by both trombonist and pianist in several different forms, appearing throughout the work in varied keys, rhythms, and positions within the musical

texture. Bolter uses “it’s all in the stars” to enhance significant expressive moments that accompany the work’s inspiratory material (measures 22-24, 68-70), and to provide transition from one musical section to another (measures 2-3, 22-24, 40-41).



**Figures 2 and 3** - Appearance of the “it’s all in the stars” theme at moments of emotional intensity in the original story of *Morning Walk* (Figure 2 mm. 22-24, Figure 3 mm. 68-69)



**Figure 4** - Appearance of the “it’s all in the stars” theme in mm. 40-41 used to transition from the first to the second section, “much to do”

Bolter states that Steven Zellmer maintained a special connection and awareness of the cosmos above him throughout his entire life and career. Through this connection, he found answers to his questions, comfort to his concerns, and inspiration to face a new day. His awareness of the world around and above him was always present, and so Bolter uses the theme “it’s all in the stars” in a similar manner. Throughout the work, from the first soundings and onward as the piece progresses, the theme is present and used extensively. Understanding what the theme is, what it represents, and it’s many fragmented and adjusted appearances is vital to successful performance, as this thought was vital to Mr. Zellmer throughout his life.

## Part II

### PASQUALE BONA’S RHYTHMICAL ARTICULATION

Studying and teaching the trombone has long relied on utilizing method materials originally composed for vocalists. French trombonist Joannes Rochut’s (1851-1952) arrangements of vocalises by Italian composer Marco Bordogni

(1789-1856) have been among the most important materials in many trombone and low brass instrument studios across the globe for much of the past century. Another vocal method, *Rhythmical Articulation* by Italian composer Pasquale Bona (1808-1878), became a favorite in the studio of legendary brass pedagogue and Chicago Symphony Orchestra tubist Arnold Jacobs in the mid-to-late twentieth century. Jacobs studied and likely became acquainted with the vocal method exercises during his tenure at the Curtis Institute of Music in Philadelphia, which included studies with the famous oboist and pedagogue Marcel Tabuteau (1887-1966)<sup>9</sup>.

Steven Zellmer, having himself studied under the tutelage of the legendary “Chicago school” of brass playing in the 1940s and 50s, became familiar with Pasquale Bona’s studies. He continued to use the method book in his own studies, daily maintenance, and working with students throughout his entire career. Exercise number 45 in the original book, performed in the key of B-flat major by reading the original vocal exercise in tenor clef and adding two flats to the key signature. It was certainly a favorite and standby exercise of Mr. Zellmer. Zellmer was known to perform exercise number 45 from Bona’s method frequently during his warmup, in rehearsal breaks, and with every private

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<sup>9</sup> Stewart, M. Dee. “Arnold Jacobs Biography.” Chicago, IL: Windsong Press. Accessed August 1, 2019.  
<http://www.windsongpress.com/jacobs/written/Stewart%20-%20An%20Arnold%20Jacobs%20Biography.pdf>

student under his care. In his “Living Story within the Musical Score”<sup>10</sup>, Norman Bolter describes the exercise’s personal significance to Mr. Zellmer:

*Mr. Zellmer had all of his students play this etude, to help them maintain evenness and beauty of sound. But for him, it was far more than an exercise. It was his “prayer of stability” (letter G), a connection enabling him to always return to a place of inner stillness and settlement, a place where he could connect himself unto himself and be whole. From the surety of this alignment, he could find strength to continue the day with purpose (powered by his great love of music), and with a sense of personal pride and hope (measure 167 to the end).*



**Figure 5** - Exercise number 45 from Pasquale Bona’s *Rhythmical Articulation*

One of the most obvious appearances of Bona number 45 occurs at measure 161, bringing forward a change from the heavy, sad, and introspective character of the previous section and propelling the work to a noble, hopeful, and out-going finale. The etude appears here in F-sharp major, with the performance notes “*still, settled*” and “Prayer of Stability” accompanying. By measure 167, the

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<sup>10</sup> Bolter, Norman. *Morning Walk*. Chestnut Hill, MA: Air-ev Productions. 2002.

Bona 45 melody is presented in D-flat major, the terminal tonal area of *Morning Walk*. The final seventeen measures of the piece feature Mr. Zellmer's favorite etude in D-flat major, with melodic elaboration provided via passing-tone figures. The final two measures of the work borrow melodic material from an adjacent etude in Bona's method book, the first two measures from etude number 62, transposed to D-flat major.

161 **G** *Slowly, calm*  $\text{♩} = 60$  'Prayer of stability'

*p* still, settled

166  $\text{♩} = 88$  Noble, with Hope

*mf* full

**Figure 6** - The first appearance of Bona number 45 in non-fragmented formation, and modulation to the work's terminal key of D-flat major.





**Figures 7 and 8** - The final two measures of *Morning Walk* in D-flat major (Figure 7), and the first two measures of Bona's *Rhythmical Articulation* etude number 62 (Figure 8).

Musical materials from etude 45 in Pasquale Bona's *Rhythmical Articulation* are presented in fragments throughout the work, further supporting a culminating, climactic appearance of the etude in its easily recognizable form in measure 161. While the first three measures of the work feature the solo trombone and introduces the "it's all in the stars" theme to the listener, at the trombonist's next entry at measure 14 the first appearance of the Bona 45 theme occurs, albeit this instance is less obvious than later iterations of the quotation. This quotation beginning at measure 14 borrows from Bona's source material in a way which is obscured to the listener, primarily by the use of material from the ninth measure of the etude rather than the primary phrase which constructs the first eight measures of it. The first two measures of the trombone part in the section almost directly quote the original etude, with slight rhythmic variation

provided by the composer. Following the first two bars of this section in measures 16-18, the trombonist continues performing a melody that is reminiscent of the section in the Bona etude, which becomes further and further obscured through rhythmic variation and use of additional notes. In these opening measures of the trombone solo at measure 14, Bolter composes one measure of direct quotation from Bona etude number 45 (measure 14), followed immediately by a measure using the same note content with small rhythmic alteration, and then the three measures following include fragments which can be reassembled to construct the eleventh measure of Bona's vocal etude.



**Figures 9 and 10** - The first quotation of etude 45 from Pasquale Bona's *Rhythmical Articulation in Morning Walk*, mm. 14-18 (Figure 9), and the related section from the original etude mm. 9-12 (Figure 10)

Similar to his use of the “it’s all in the stars” theme to provide transition between different musical materials and moods which Mr. Zellmer experiences on his walk, Noman Bolter uses fragmented quotations of Bona’s etude number 45 to connect varied musical materials. In measure 77, the score rapidly unwinds

from the strict, disciplined, and calculating attitude of the previous section to a new section which the composer notes as “Boisterous, fun, ‘over the top’”. To assist in this sudden two-measure character transition, Bolter uses two measures from the etude’s second section which creates something of a miniature recapitulation to the etude’s primary melody. Bolter uses these measures in a similar way for providing connective material as Bona did in the original etude, but with the introduction of new material which follows rather than a return to previously heard motifs, the composer provides a more stark, sudden transition to the new character which appears in rehearsal letter D.



**Figures 11 and 12** - Use of connective material from Bona etude 45 in to transition between section and characters (Figure 11), and the related section from the original etude (Figure 12)

## Chapter III

### FORM

When musicians prepare a score for performance, it is important that they develop an understanding of a work's structure to be able to present the piece in a way which reflects the composer's intention. These structures provide the listener with a sense of continuity and coherence throughout a work. Depending upon the nature of the work, composer, style, and time period of composition, the performer may rely on a variety of methods to comprehend the structure of a work in their own preparation for performance. In Norman Bolter's *Morning Walk*, identifying these sections that form a cohesive whole work must begin with the composer's "Living Story within the Musical Score." The composer's directing image of Steven Zellmer's morning walk around Cedar Lake is full of tangents, distractions, memories, and musings. To best capture the through-composed nature of Mr. Zellmer's thoughts in *Morning Walk*, Norman Bolter does not use any formal compositional structures from the common practice period or otherwise. For this reason, it is best for the performer to comprehend the sections of this work through the lens of the story which the composer includes.

<b>Section/Characteristics</b>	<b>Measure Numbers</b>	<b>Tonal Area</b>
“morning, gentle, full”  “it’s all in the stars...”  “not knowing what a new day brings...”	1-41	Begins in D-flat
“much to do...”  “Calculating”	42-79	
“Boisterous, fun, over the top”	79-101	B-flat major
“Macabre waltz”	102-135	D minor
“My dear wife”	136-161	E minor
“Prayer of stability”  “Noble, with hope”	161-183	F-sharp major > D-flat major

**Table 1** - A chart that defines separate sections of Norman Bolter’s *Morning Walk*, as indicated in the “Living Story within the Musical Score”<sup>11</sup>

While viewing the form of *Morning Walk* through this story-based approach, one may wonder what elements of the work can be attributed to the composition’s perceivable sense of continuity. Bolter relies heavily upon the use and fragmentation of musical themes and motives, as addressed in Chapter II of this document, to provide much of the work’s connection to itself throughout. As indicated in the chart above (Table 1), some of the sections of *Morning Walk* resist what may be called a defined, connected tonal center between the

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<sup>11</sup> Ibid.

trombone and piano parts. However, some interesting trends related to pitch center tendencies can be identified in *Morning Walk*.

The first note of the composition is a D4-flat, which is also the first pitch assigned to the initial appearance of the “it’s all in the stars” theme in the eighth beat of measure 1. The final note of the composition is D5-flat, an octave higher than the first sounding note of the work. This final section largely features the melody of Pasquale Bona’s *Rhythmical Articulation* etude number 45, in the key of D-flat. Both the “it’s all in the stars” theme and Bona 45 quotations appear elsewhere in the middle of the work in a range of tonalities, but the first appearance of one major theme and the final iteration of the other one are each within the tonal center of D-flat.

**Morning Walk...**  
for Trombone and Piano

Approx. ♩ = 58-60  
Take some time

It's all in the stars...

morning, gentle, full      3      accell. . . full

*mp*

182

**Figure 13** - The first and final measures of *Morning Walk*, indicating a sense of harmonic continuity through the recurrence of D-flat-based tonalities

Describing his own process for composing *Morning Walk*, Norman Bolter states that “Someone can have a story in their mind. This whole piece is me having this story of Zellmer from my mind, in mind, and it naturally came together into one conglomeration of many parts into one whole.” It was from Bolter’s original inspiring story that *Morning Walk* was composed. When a classical composer begins to write a piano sonata, he or she has the supporting system of a previously existing musical form to operate as a sort of scaffolding for the composer to write within. In piano pedagogy practices, much emphasis may

then be placed on directing the attention of the audience to the overlaying sonata form in their own execution of the composer's work. With *Morning Walk*, convincing performance must also begin with an in-depth understanding and consideration of the work's process. For the trombonist and pianist, learning to perform *Morning Walk* must include a thorough consideration of the "Living Story within the Musical Score."

## Chapter IV

### PERFORMANCE CONSIDERATIONS

#### Part I

#### RANGE AND ENDURANCE

*Morning Walk* offers the trombonist many technical challenges to consider and overcome during their preparation for performance. First, the work requires regular use of the full range of the tenor trombone. The lowest note required of the trombonist is F2, which appears 3 times in measures 157-159. The highest note in the trombone part is D5, which occurs once in measure 144. Besides this lone occurrence of the highest note in the trombone part, the high range of the tenor trombone is used frequently throughout the piece. In many instances the pitch C5 and D5-flat are required of the trombonist, with special attention given to the final note of the work – a D5-flat played in a forte dynamic, approached melodically from two octaves below. In order to successfully perform *Morning Walk*, the soloist must have a fully developed range on the tenor trombone, with considerable ability to play for extended periods without fatigue.





**Figure 14** - The lowest (F2) and highest (D5) notes required by the trombone part for *Morning Walk*

Bolter addresses the great demand placed upon the endurance of the trombone soloists in the “Living Story within the Musical Score”:

*At the physical level, this piece does not have many rests for the trombonist, which could present an endurance challenge. It would help to learn the individual sections separately in order to experience how they feel fresh, then to join the separate sections together in a living and integrated way.<sup>12</sup>*

As suggested by Bolter in the “Living Story within the Musical Score,” the piece’s great demands of endurance can be addressed by focusing on developing the individual sections and then bringing them together. The varied sections of *Morning Walk* are determined by the work’s accompanying story (see Table 1), which can then be focused on by the performer towards a primary goal of meeting the necessary endurance demands, and then integrating these sections in a way that greater serves the form of the entire work.

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<sup>12</sup> Ibid.

To further develop the highest tessitura of the tenor trombone, practicing in this range using a systematic, intervallic method separate from preparation of *Morning Walk* is highly encouraged. Many exercises can assist the trombonist in producing a consistent, beautiful, and flexible high range including scales, arpeggios, slur patterns, and transposing familiar exercises and melodies into progressively higher ranges. Norman Bolter's *High Range Exercises for Trombone*, published by Air-Ev Productions, is especially recommended to improve high range playing and for preparing to perform *Morning Walk*<sup>13</sup>.

## Part II

### APPROACHING SPECIFIC TECHNICAL CHALLENGES

So far in this document, the technical demands presented to the trombone soloist in the score of *Morning Walk* have been approached from a wide-ranging, 'macro' perspective. For example, the previous suggestions relating to developing high range and endurance are applicable to many segments throughout the work, and also develop the trombonist's skills in manners that assist with one's overall technical development. Besides the great demands placed upon the trombonist's overall ability and development by the solo part, the score includes many instances of individual challenging figures and phrases which are best isolated to ensure their proper execution.

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<sup>13</sup> Bolter, Norman. *High Range Exercises for trombone*. Chestnut Hill, MA: Air-Ev Productions.

One of the most technically challenging sections of this work appears throughout its second section, “much to do...”, which begins in measure 42. This section, also marked “agitated”, requires the trombonist to perform in a rapid series of notes, including many 32<sup>nd</sup> notes and sextuplets, within the marked dynamic range of piano.



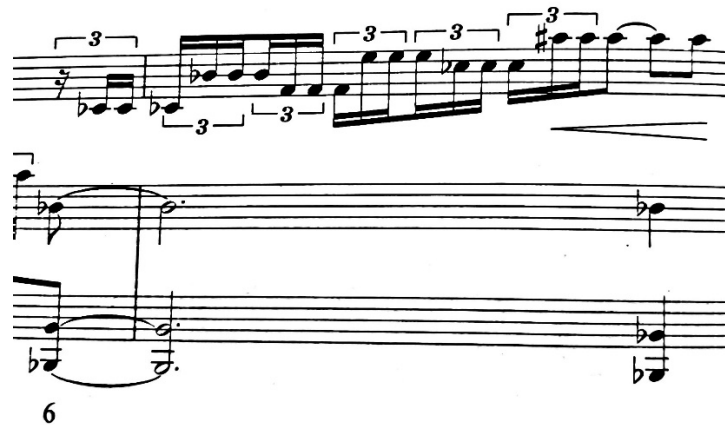
**Figure 15** - The beginning of the work’s second section, “much to do...” presents a specific technical challenge to the trombone soloist with rapid notes, light articulation, and a soft overall dynamic level

When approaching practicing this section, the trombone soloist may find it very helpful to begin by considering the shape of the oral cavity while playing this passage, specifically through the use of vowel sounds. Much of the trombone pedagogy available today encourages students to play with a large, open oral cavity to produce a dark, full, and rich sonority. To achieve this, many times the trombonist is instructed to practice breathing, sound production, and articulation exercises while maintaining an open oral cavity by modeling the syllable “oh” (as in *oh no*, or *go*.) Throughout the score of *Morning Walk*, there are many instances where the performer may choose to play with a full, dark sound and

replicate this oral cavity shape. But while working on this second section full of technical demand and light playing style, one can benefit from using a smaller oral cavity while playing and replicating a syllable that can assist in this goal such as “oo” (as in *balloon*.) Using a smaller oral cavity may allow the tongue to have less distance it needs to travel to articulate each note, and it may bring the performer’s lips closer together which can improve embouchure response. To begin this practice, produce the first note of the phrase (A2) with a small, “oo”-shaped oral cavity. Be sure to begin playing the note with the correct oral cavity shape by breathing in while imagining the “oo” sound/shape, thus removing any potential shifts to the embouchure between inhalation and exhalation. Once the first note is established, the soloist may then practice the section beginning at measure 42 slowly with no tongue at all, causing each note in the phrase to be connected by slur or glissando. Ensure that a consistent tone quality is achieved with each note in the phrase. From here, the soloists can begin to add the desired articulation for performance back into the phrase, and gradually increase tempo.

Measure 67 of the trombone part offers a challenge of rhythm and articulation which must be specifically addressed during preparation. In a section of the work primarily based on a driving duple meter feel, the appearance of rapid sixteenth-note triplets in measure 67 must be performed with a fanfare-like clarity to the articulation. To ensure each note is centered and clear, the trombonist should first begin studying this measure by isolating the six notes of the triplet rhythm and become certain of the intervallic figures of the measure separate from rhythm. Upon developing familiarity with the notes of this measure, the performer will more easily recognize the phrase’s consistent

intervallic structure: three ascending minor 7<sup>th</sup> intervals, separated and by two major third intervals.

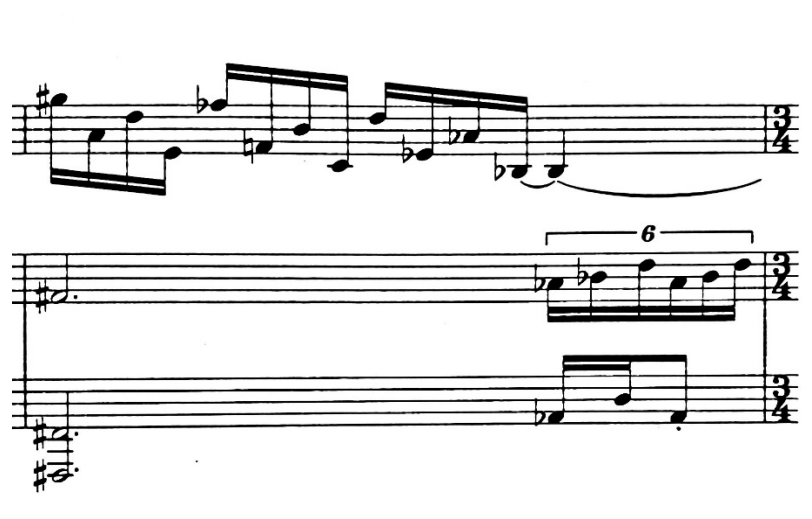


**Figure 16** – Measure 67 of *Morning Walk*, comprised of a consistent intervallic structure: an ascending minor 7<sup>th</sup>, followed by a descending major third, ascending minor seventh, descending major third, and then one more (enharmonically spelled) minor seventh.

Performing measure 67 with rhythmic clarity and consistency requires the trombonist to have a strong feel for the fast triplet rhythm and a strong grasp of multiple tonguing technique. The performer may choose to articulate this measure using the traditional triple tongue pattern of TTK (or DDG), or a modified double-tonguing pattern of TKT (DGD) can also be successful. To practice this section, perform the six-note pattern in measure 67 with pickup notes slowly with altered rhythmic constructions. Alternate between performing these notes using patterns of one eighth-note followed by two sixteenth notes, then using two sixteenth notes followed by one eighth note. Performing this passage with these rhythmic adjustments will help build reliable multiple

tonguing technique, and ultimately assist the trombonist in performing the triplet-based rhythm of this section with evenness.

Measure 69 of *Morning Walk* may present a specific and considerable challenge to the trombone soloist. This fast passage occurs at a climactic moment within the section, and presents challenges to the trombonist's abilities of note accuracy, slide technique, and phrasing.



**Figure 17** - Measure 69 of *Morning Walk*

When practicing this measure, first the performer must remember that this segment, while it may look disjointed and awkward, it must be approached in a linear, phrase-directed manner. Imagining or writing a single phrase marking that connects the F3-sharp of beat 1 to the A2-flat of beat 3 can begin encouraging the performer to maintain a sense of continuity throughout this challenging passage.

The performer will find it helpful to keep in mind the musical inspiration which influences this passage: each beat of this measure uses the intervallic

structure of the “it’s all in the stars” theme, beginning on the second interval (see Figure 1, 16.) First, practice each beat, isolated, to become more familiar with it and connect it to the source material “it’s all in the stars”. While practicing each individual beat, it is advised to perform it in the original rhythm of the theme (Figure 1), and even add the note which would be missing from the theme, a half step which approaches the first note of each downbeat from below. By practicing this phrase in this way, the performer further integrates their own technical skill with the composer’s intended musical meaning. Accuracy is improved through developing a stronger aural image of the phrase by connecting each beat to the “it’s all in the stars” theme.

Other techniques commonly suggested when approaching technically challenging rapid sixteenth-note phrases in solo literature may certainly also be utilized in preparing measure 69. Common techniques that the trombonist may consider using include performing the passage with no articulation to focus on providing a consistent airstream to the embouchure, or altering the rhythm of the passage and performing it using dotted eighth-note/sixteenth-note and sixteenth-note/dotted eighth-note formats alternatively.

## Chapter V

### CONCLUSION

With over 300 works created to date, Norman Bolter’s output as a composer holds an important place in the catalogs of performers across the globe, and especially in those of trombonists. Bolter’s imaginative and unique

compositions are commonly included on the programs of musicians performing in concert halls, schools, festivals, and competitions - including the Steven Zellmer Memorial Trombone Competition. Today, Norman Bolter is a composer that every trombonist must become familiar with, who is well-established into the instrument's core canon of repertoire.

Learning and performing a composition by Norman Bolter requires the trombonist to connect themselves to the "Living Program Notes" which accompany the work to create an effective, convincing presentation. *Morning Walk* is a great work that will challenge an advanced tenor trombonist to become familiar with these unique demands which Bolter places upon the performer. With a clearly defined story to accompany the musical score, the trombonist may utilize *Morning Walk* as an entry point into the "essence music"<sup>14</sup> world of Norman Bolter.

Since its commission in 2002, *Morning Walk* has appeared on the repertoire lists of tenor trombonists for every occurrence of the Steven Zellmer Memorial Trombone Competition. As one of the most important competitions in the world for the instrument, this consistent inclusion of *Morning Walk* has assisted in further securing this work and the music of Norman Bolter among the most important contributions to the trombone repertoire. Using this guide to introduce oneself to *Morning Walk* or the music of Norman Bolter, the

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<sup>14</sup> "Norman Bolter's Biography." Air-ev Productions. Accessed June 15, 2019. <http://www.air-ev.com/normanbolter.cfm>.



trombonist can familiarize themselves with these keystones of every trombonist's library in a connected, informed, and enjoyable way.

## PROGRAM NOTES

### DMA Recital

Justin Croushore, trombone  
Justin Stanley, horn  
Cholong Park, piano

Monday, December 5th, 2016  
1:00pm  
Niles Gallery

**in spite of thought and reason, we dream** Tyler Kline (b.1991)

**Stuff** James Grant (b.1954)

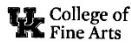
**Suite for horn, trombone, and piano** Bruce Stark

- I. Simple Truth
- II. Groove
- III. Lullaby
- IV. Rondo

**Socrate** Erik Satie (1866-1925)

- I. Portrait de Socrate
- II. Les bords de l'Ilissus

**Graceful Ghost Rag** William Bolcom (b. 1938)



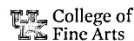
[finearts.uky.edu/music](http://finearts.uky.edu/music)



Trombonist **Justin Croushore** is in demand as a performer across many boundaries of musical style. As a classical musician, Justin performs regularly in various chamber groups and orchestras. Justin has served the position of second trombone with the Sarajevo Philharmonic Orchestra and also with the Cape Ann Symphony in Massachusetts. He is currently a member of Midwestern United States-based Auxilium Trombone Trio. Nationally recognized as a reggae musician, Justin has been thrice named a recipient of the Cincinnati Entertainment Award for best reggae/world music artist in 2011, 2012, and 2013. Currently residing in Lexington Kentucky and maintaining an active career as a freelance performer and brass pedagogue, Justin holds degrees from Bard College, The Longy School of Music, and Morehead State University. Croushore is currently a candidate for a Doctor of Musical Arts degree from The University of Kentucky.

Hornist **Justin Stanley** has loved chamber music since he first encountered at age 12 when he played in his first brass trio in Texas. In Boston, he started his own ensemble, the Wenham Street Brass (2010-2014). Justin has performed with many ensembles including the Lexington Symphony, the Plymouth Philharmonic, the Lyric Stage Theatre, the Boston Opera Collaborative, the Boston Philharmonic, Evan Ziporyn's Ambient Orchestra, Orchestra NEXT, the Newport Symphony, and the San Antonio Symphony, performing at such venues as Carnegie Hall, Symphony Hall, Jordan Hall, Mechanics Hall, and the Shalin-Liu Center. Currently in a doctoral program at the University of Oregon, Justin earned a Bachelor's in Music at New York University and a Masters in Music at New England Conservatory.

Throughout **Cholong Park's** active music career, she has developed a wide range of repertoire and discovered that chamber music, contemporary works, and piano pedagogy are her forte. She was a featured soloist performing works at the John Cage Festival, the Pre-college Piano Symposium, and the New Music Ensemble Concert at Florida State University. In May 2014, Park made her Carnegie Hall debut performing solo and ensemble works as an essential member of the new music ensemble, What Is Noise, as their pianist. A native of Korea, Park is the artistic director of "Voices of North Korean Refugees," an arts series that raises funds for refugees of North Korea. Park received her Bachelor of Music degree in Piano Performance from Sang Myung University, her Master of Music degree in Piano Performance from Florida State University under the guidance of Dr. David Kalhous, and a diploma in Collaborative Piano from the Longy School of Music studying with Dean Wayman Chin.



[finearts.uky.edu/music](http://finearts.uky.edu/music)



American composer **Tyler Kline** has rapidly secured his position among the most unique and well-respected composers of his generation. Born in 1991, Kline currently resides in Tampa, Florida where he maintains an active schedule which includes composition, co-directing the Terroir New Music series, and fulfilling a wide range of duties with WUSF Public Media. As a composer, Kline creates musical works in a wide range of mediums including acoustic chamber and large ensemble works; solo and duo works, works for fixed and flexible electronic and electroacoustic settings, as well as interdisciplinary with dance, visual, and literary artists. His compositions have been presented to audiences across the United States as well as Taiwan, Brazil, Canada, Italy, Greece, Romania, and the Republic of Serbia. Kline's compositions have been performed at prestigious conferences and festivals including the Maryland Wind Festival, the Great American Brass Band Festival, the NYC Electroacoustic Music Festival, the International Computer Music Conference, and Atlantic Music Festival. Tyler Kline studied composition primarily with Dr. Baljinder Sekhon at the University of South Florida where he received a Master of Music degree and hold a Bachelor of Arts degree from Morehead State University in his home state of Kentucky.

***in spite of thought and reason, we dream*** was composed by Tyler Kline in Morehead, Kentucky in the fall of 2010 for trombonist Justin Croushore. The work was premiered at Duncan Recital Hall in Morehead, Kentucky on December 2, 2010 by trombonist Justin Croushore and pianist Eunbyol Ko. One of his earliest compositions, *in spite of thought and reason, we dream* was quickly recognized for its beautiful, flowing phrasing and excellent utilization of

the trombone as a soloist instrument and therefore Kline received the 2010 KMEA Collegiate Composition Competition grand prize. The work begins with soft, slow chords sounded by the piano which are quickly accompanied by lyrical trombone phrasing. The middle section of this work features a driving, rhythmic piano part while the trombonists continues to perform long, graceful phrases. The work's coda winds down the excitement of the driving middle section, and fades away gradually. Since its premiere in 2010, *in spite of thought and reason, we dream* has been performed regularly by trombonists, and appears on the 2017 album release under the New Branch label, *Stuff* by Justin Croushore, alongside pianist Cholong Park.

American and Canadian composer **James Grant** (born 1954) has been commissioned by individuals, choruses, and large and small ensembles across the world for nearly four decades. Well-known for his “colorful musical language<sup>15</sup>”, Grant has received several of the most significant prizes available to a living composer including the Aaron Copland Award, the Washington Cathedral Choral Society's choral composition competition, the South Coast Choral Society's International Choral Competition, and the Louisville Orchestra Competition for New Orchestral Music. As a dual citizen of the United States and Canada, James Grant works and resides in Oxtongue Lake, Ontario and Sarasota, Florida.

Originally composed for solo tuba in 2001, *Stuff* is the first of four recital pieces by James Grant written for the Solstice/Equinox Commissioning

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<sup>15</sup> “About James Grant.” James Grant. Accessed August 11, 2019.  
<http://www.jamesgrantmusic.com/bio>.

Consortium, which consisted of 78 tubists representing thirty states and three counties. All four pieces created through this consortium – *Stuff*, *High Autumn*, *Just A Thought*, and *Endorphins* have been since made available for many varied band and orchestral instruments and are frequently included on the recital programs of many instrumentalists. *Stuff* begins with a wandering, free, and song-like eight-measure melody which serves as the inspiring theme for seven diverse following variations. These variations span a wide range of moods and styles with illustrative accompanying markings in the musical score including *Lullaby*, *Insistent*, *Cartoon music*, *Gregarious*, *Urgent*, *More Urgent*, and *Swing it!* Published and available for a wide range of solo instruments, *Stuff* is included on many albums including Jason Dovel's *Ascent: New Music for Trumpet* and Justin Croushore's *Stuff*.

**Bruce Stark** is an American composer who writes classical music which draws inspired from his own upbringing as a percussionist and jazz pianist. Stark's catalog of compositions spans a wide range of styles and settings including works for piano, chamber ensemble, choir, and orchestra. Under the tutelage of Roger Sessions and Vincent Persichetti, Bruce completed a masters degree in composition at the Juilliard School. Following his studies, Stark spent more than twenty years residing in Tokyo. Bruce Stark is currently on faculty at the DigiPen Institute of Technology in Seattle, and completes commissions for a wide range of internationally recognized soloists and ensembles.

Bruce Stark's colorful **Suite for horn, trombone, and piano** was commissioned by trombonist Megumi Kanda and horn player Dietrich Hemann

in 2015. With the work's four movements, the composer effectively delivers "a piece that sings and dances, while offering the players music that lays well with their instrument and provides a forum in which the expressive range, lyricism, and vitality of this trio have the chance to shine."<sup>16</sup> The four movements include descriptive titles (*Simple Truth*, *Groove*, *Lullaby*, and *Rondo*) and heavy jazz influence in their harmonic and rhythmic qualities. The first movement "paints with primary colors"<sup>17</sup> using simple, easily accessible harmonies and melodies to introduce the work. The second movement features heavy jazz influence with crisp articulations, use of mutes to achieve a brassy tone quality, and sections which resemble the "trading fours" improvisatory technique which many jazz jam sessions utilize. The third movement presents a slow, beautiful, and simple melody by each of the brass instruments with gentle piano accompaniment, first by horn, with the trombone following. The final movement stays true to the form described in its title, with a consistently occurring syncopated theme and two contrasting episodes interspersed within. The composer notes that this suite may be performed in its entirety, but also encourages performers to consider programming individual movements of this work to fit the needs of any given recital setting.

French composer **Erik Satie** (1866-1925) strongly influenced the styling and direction of music written throughout the 20<sup>th</sup> century with his unusual, witty, and often sparingly-scored musical works. Well-known throughout his life

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<sup>16</sup> Stark, Bruce. *Suite for Horn, Trombone and Piano*. Seattle, WA: Belle-Kane Publications. 2015.

<sup>17</sup> Ibid.

and today for his highly eccentric music and personal character, Satie's life and works are frequently associated with such turn-of-the-century counterculture movements as Dada and Surrealism. Composing works which directly challenge the trends of late 19<sup>th</sup>-century French Romanticism, all aspects of Satie's body of composition represent avant-garde ideals through the apparent disregard of traditional compositional practice, musical form, instrumentation, and subject matter. Satie's wit and irreverence can be witnessed in the naming of and text included with many of his works, as he often includes descriptive markings for performers such as "with much illness", "light as an egg"<sup>18</sup>, and using words of his own spontaneous invention. Throughout his life, Satie stood as a controversial figure among musicians and audience members alike. The historical French composer collective "Les Six" considered Satie their patron saint, while the School of Arcueil which included esteemed French composers such as Darius Milhaud was established in his honor. His works are performed with frequency today across the globe, and his *Gymnopedies* and *Gnossiennes* collections for solo piano are among the most frequently listened to works of classical music worldwide.

Satie's ***Socrate*** was composed in 1918 for vocal soloists or duo accompanied by piano or small orchestra. The work is composed in three movements, each utilizing text from Socrates' philosophical conversations with his pupils, modified by the composer and translated to French for the singer. To

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<sup>18</sup> "Erik Satie: French Composer." Encyclopaedia Britannica. Accessed August 17, 2019. <https://www.britannica.com/biography/Erik-Satie>.

capture the oration-like quality of these teachings by Socrates, Satie composes long, arching musical phrases within a limited expressive spectrum. Some phrases in the vocal part of *Socrate* can be found which are almost exclusively composed with one note, spanning for several measures. The accompanying part for piano or strings is subdued yet constant, illustrating the banks of the Ilisos river where Socrates spoke with his followers.

### ***Socrate***

#### **I: Portrait de Socrate** (Le Banquet) [From *Symposium*, 32-33-35]

ALCIBIADE: Or, mes chers amis, afin de louer Socrate, j'aurai besoin de comparaisons: lui croira peut-être que je veux plaisanter; mais rien n'est plus sérieux. Je dis d'abord qu'il ressemble tout-à-fait à ces Silènes qu'on voit exposés dans les ateliers des sculpteurs et que les artistes représentent avec une flûte ou des pipeaux à la main, et dans l'intérieur desquels, quand on les ouvre, en séparant les deux pièces dont ils se composent, on trouve renfermées des statues de divinités. Je prétends ensuite qu'il ressemble au satyre Marsyas. Et n'es-tu pas aussi joueur de flûte? Oui, sans doute, et bien plus étonnant que Marsyas. Celui-ci charmait les hommes par les belles choses que sa bouche tirait de ses instrumens, et autant en fait aujourd'hui quiconque répète ses airs; en effet, ceux que jouait Olympos, je les attribue à Marsyas son maître. La seule différence, Socrate, qu'il y ait ici entre Marsyas et toi, c'est que sans instrumens, avec de simples discours, tu fais la même chose. Pour moi mes amis n'était la crainte de



vous paraître totalement ivre, je vous attesterais avec serment l'effet extraordinaire que ses discours m'ont fait et me font encore. En l'écoutant, je sens palpiter mon cœur plus fortement que si j'étais agité de la manie dansante des corybantes, ses paroles font couler mes larmes et j'en vois un grand nombre d'autres ressentir les mêmes émotions. Tels sont les prestiges qu'exerce, et sur moi et sur bien d'autres, la flûte de ce satyre.

SOCRATE: Tu viens de faire mon éloge, c'est à mon tour de faire celui de ton voisin de droite.

**Part I - Portrait of Socrates [The Banquet]** [From Symposium, 32-33-35]

ALCIBIADES: And now, my dear friends, in order to praise Socrates I will need to make comparisons, and yet I speak not in jest; nothing could be more serious. I say that he is exactly like the busts of Silenus, which are set up in the statuary's shops, which the artists represent holding a flute or pipes in hand, and which, when they are made to open in the middle and are separated into two pieces, have images of gods inside them. I say also that he resembles Marsyas the satyr. And are you not also a flute-player? That you are, without doubt, and far more astonishing than Marsyas. He indeed charmed the souls of men by the beautiful sounds his breath drew from his instruments, and the players of his music do so still: for the melodies of Olympus are derived from Marsyas who taught them. The only difference, Socrates, between Marsyas and you is that without instruments, with the effect with your words only, you produce the same

result. For me, my friends, if I were not afraid that you would think me hopelessly drunk, I would have sworn to the extraordinary influence which they have always had and still have over me. For when I hear them my heart leaps within me more than that of any Corybantian reveler in his dancing frenzy. His words cause my tears to flow, and I observe that many others are affected in the same manner. And this is power exercised over me and many others by the flute-playing of this satyr.

SOCRATES: You have just praised me: It now falls to me in turn to praise the neighbor to my right.

## **II: “Bords de L’Ilissus (Phèdre)” [From Phaedrus, 4-5]**

SOCRATE:

Détournons-nous un peu du chemin, et, s’il te plaît, descendons le long des bords de l’Ilissus. Là nous pourrions trouver une place solitaire pour nous asseoir où tu voudras. PHÈDRE:

Je m’applaudis en vérité d’être sorti aujourd’hui sans chaussure, car pour toi c’est ton usage. Qui donc nous empêche de descendre dans le courant même, et de nous baigner les pieds tout en marchant? Ce serait un vrai plaisir, surtout dans cette saison et à cette heure du jour.

SOCRATE: Je le veux bien; avance donc et cherche en même temps un lieu pour nous asseoir.

PHÈDRE: Vois-tu ce platane élevé? SOCRATE: Eh bien?

PHÈDRE: Là nous trouverons de l’ombre, un air frais, et du gazon qui nous servira de siège, ou même de lit si nous voulons.

SOCRATE: Va je te suis.

PHÈDRE: Dis-moi, Socrate, n'est ce pas ici quelque part sur les bords de l'Ilissus que Borée enleva, dit on, la jeune Orithye?

SOCRATE: On le dit.

PHÈDRE: Mais ne serait ce pas dans cet endroit même? Car l'eau y est si belle, si claire et si limpide, que des jeunes filles ne pouvaient trouver un lieu plus propice à leurs jeux.

SOCRATE: Ce n'est pourtant pas ici, mais deux ou trois stades plus bas, là où l'on passe le fleuve. On y voit même un autel consacré à Borée.

PHÈDRE: Je ne me le remets pas bien. Mais dis-moi, de grâce, crois tu donc à cette aventure fabuleuse?

SOCRATE: Mais si j'en doutais, comme les savans, je ne serais pas fort embarrassé; je pourrais subtiliser, et dire que le vent du nord la fit tomber d'une des roches voisines, quand elle jouait avec Pharmacée, et que ce genre de mort donna lieu de croire qu'elle avait été ravie par Borée; ou bien je pourrais dire qu'elle tomba du rocher de l'Aréopage, car c'est là que plusieurs transportent la scène... ...Mais à propos, n'est-ce point là cet arbre où tu me conduisais?

PHÈDRE: C'est lui même.

SOCRATE: Par Junon, le charmant lieu de repos! Comme ce platane est large et élevé! Et cet agnus-castus, avec ses rameaux élancés et son bel ombrage, ne dirait on pas qu'il est là tout en fleur pour embaumer l'air? Quoi de plus gracieux, je te prie, que cette source qui coule sous ce platane, et dont nos pieds attestent la fraîcheur? Ce lieu pourrait bien être consacré

à quelques nymphes et au fleuve Achéloüs, à en juger par ces figures et ces statues. Goûte un peu l'air qu'on y respire: est-il rien de si suave et de si délicieux? Le chant des cigales a quelque chose d'animé et qui sent l'été. J'aime surtout cette herbe touffue qui nous permet de nous étendre et de reposer mollement notre tête sur ce terrain légèrement incliné. Mon cher Phèdre, tu ne pouvais mieux me conduire.

**Part II - On the banks of the Ilissus** [From Phaedrus, 4-5]

SOCRATES: Let us turn aside and, if you please, go along the banks of the Ilissus; There, we will find a quiet spot where we can sit.

PHAEDRUS: I am fortunate in not having my sandals, as is your practice. What then prevents us from descending to the brook and cooling our feet in the water while walking? That would be a true delight, especially in this season and this time of day.

SOCRATES: I desire it; lead on, and look out for a place in which we can sit down.

PHAEDRUS: Do you see that tall plane-tree?

SOCRATES: Yes.

PHAEDRUS: There we will find shade and gentle breezes, and grass which will serve as a seat or even a bed, if we wish.

SOCRATES: Lead on, I will follow.

PHAEDRUS: Tell me, Socrates, was it not here, somewhere the banks of the Ilissus where Boreas is said to have carried off young Orithyia?

SOCRATES: So it is said.

PHAEDRUS: And is not this the exact spot? The little stream is so pretty, so bright and clear, that young maidens could not find a better spot for their play.

SOCRATES: I believe that the spot is not exactly here, but about a quarter of a mile lower down, where you cross the river. There one sees an altar dedicated to Boreas.

PHAEDRUS: I have never noticed it; but I beseech you to tell me, do you believe this fabulous tale?

SOCRATES: If I doubted it, as the savants do, I would not be embarrassed. I could rationalize and say that the north wind made her fall from those neighboring rocks when she was playing with Pharmacia, and this being the manner of her death, she was said to have been carried away by Boreas; or I could say that she fell from the rock at Areopagus, for many have transposed the scene to that place...But speaking of that, is this not the plane-tree to which you were leading us?

PHAEDRUS: Yes, this is the place.

SOCRATES: By Hera, a charming place of repose! How great and lofty this plane-tree is! And the agnus castus with its slender branches, and its lovely shade, is it not in the fullest blossom, filling the air with fragrance? What could be more delightful, I ask you, than the spring which flows beneath the plane-tree, so deliciously cool to our feet? This place could well be sacred to some nymph and the river god Achelous, judging from the images and statues. Taste the air that we breathe: is there anything more sweet and delicious? The chorus of the cicadas makes a sound, vast and

summerlike. I love above all this tufted grass, which allows us to recline and gently rest our heads on the soft incline. My dear Phaedrus, you have been an admirable guide.

### **III: Mort de Socrate (Phédon)** [From Phaedo, 3-23-25-28-65-67]

PHÉDON: Depuis la condamnation de Socrate nous ne manquions pas un seul jour d'aller le voir. Comme la place publique, où le jugement avait été rendu, était tout près de la prison, nous nous y rassemblions le matin, et là nous attendions, en nous entretenant ensemble, que la prison fût ouverte, et elle ne l'était jamais de bonne heure... ...Le geôlier, qui nous introduisait ordinairement, vint au-devant de nous, et nous dit d'attendre, et de ne pas entrer avant qu'il nous appelât lui-même. Quelques moments après, il revint et nous ouvrit. En entrant, nous trouvâmes Socrate qu'on venait de délivrer de ses fers, et Xantippe, tu la connais, auprès de lui, et tenant un de ses enfants entre ses bras... Alors Socrate, se mettant sur son séant, plia la jambe qu'on venait de dégager, la frotta avec sa main, et nous dit...

L'étrange chose mes amis, que ce que les hommes appellent plaisir, et comme il a de merveilleux rapports avec la douleur que l'on prétend contraire!... N'est-ce pas dans la jouissance et la souffrance que le corps subjugué et enchaîne l'âme?... A grande peine persuaderais-je aux autres hommes que je ne prends point pour un malheur l'état où je me trouve, puisque je ne saurais vous le persuader à vous-mêmes... Vous me croyez donc, à ce qu'il paraît, bien inférieur aux cygnes, pour ce qui regarde le pressentiment et la divination. Les cygnes, quand ils sentent qu'ils vont

mourir, chantent encore mieux ce jour-là qu'ils n'ont jamais fait, dans la joie d'aller trouver le dieu qu'ils servent... ..Bien que j'aie plusieurs fois admiré Socrate, je ne le fis jamais autant qu'en cette circonstance.... J'étais assis à sa droite, à côté du lit, sur un petit siège; et lui, il était assis plus haut que moi. Me passant la main sur la tête, et prenant mes cheveux, qui tombaient sur mes épaules:... Demain, dit-il, ô Phédon! tu feras couper ces beaux cheveux; n'est-ce pas?... ..Il se leva et passa dans une chambre voisine, pour y prendre le bain; Criton l'y suivit, et Socrate nous pria de l'attendre... En rentrant, il s'assit sur son lit, et n'eut pas le temps de nous dire grand'chose;... Car le serviteur des Onze entra presque en même temps, et s'approchant de lui: Socrate, dit-il, j'espère que je n'aurai pas à te faire le même reproche qu'aux autres: dès que je viens les avertir, par l'ordre des magistrats, qu'il faut boire le poison, ils s'emportent contre moi et me maudissent; mais pour toi, depuis que tu es ici, je t'ai toujours trouvé le plus courageux, le plus doux et le meilleur de ceux qui sont jamais venus dans cette prison; et en ce moment je sais bien que je suis assuré que tu n'es pas fâché contre moi, mais contre ceux qui sont la cause de ton malheur, et que tu connais bien. Maintenant, tu sais ce que je viens t'annoncer; adieu, tâche de supporter avec résignation ce qui est inévitable. Et en même temps il se détourna en fondant en larmes, et se retira. Socrate, le regardant, lui dit: et toi aussi, reçois mes adieux; je ferai ce que tu dis. Et se tournant vers nous: voyez, nous dit-il, quelle honnêteté dans cet homme: tout le temps que j'ai été ici, il m'est venu voir souvent, et s'est entretenu avec moi: c'était le meilleur des hommes; et maintenant

comme il me pleure de bon coeur! Mais allons, Criton; obéissons-lui de bonne grâce, et qu'on m'apporte le poison, s'il est broyé; sinon, qu'il le broie lui-même... Criton fit signe à l'esclave qui se tenait auprès. L'esclave sortit, et, après être sorti quelque temps, il revint avec celui qui devait donner le poison, qu'il portait tout broyé dans une coupe. Aussitôt que Socrate le vit : fort bien, mon ami, lui dit-il; mais que faut-il que je fasse? Car c'est à toi à me l'apprendre. Pas autre chose, lui dit cet homme, que de te promener quand tu auras bu, jusqu'à ce que tu sentes tes jambes appesanties, et alors de te coucher sur ton lit; le poison agira de lui-même. Et en même temps il lui tendit la coupe... Socrate porta la coupe à ses lèvres, et la but avec une tranquillité et une douceur merveilleuse. Jusquelà nous avions eu presque tous assez de force pour retenir nos larmes; mais en le voyant boire, et après qu'il eut bu, nous n'en fûmes plus les maîtres. Pour moi, malgré tous mes efforts, mes larmes s'échappèrent avec tant d'abondance, que je me couvris de mon manteau pour pleurer sur moi-même; car ce n'est pas le malheur de Socrate que je pleurais, mais le mien, en songeant quel ami j'allais perdre... ...Cependant Socrate, qui se promenait, dit qu'il sentait ses jambes s'appesantir, et il se coucha sur le dos, comme l'homme l'avait ordonné. En même temps le même homme qui lui avait donné le poison, s'approcha, et après avoir examiné quelque temps ses pieds et ses jambes, il lui serra le pied fortement, et lui demanda s'il le sentait; il dit que non. Il lui serra ensuite les jambes; et, portant ses mains plus haut, il nous fit voir que le corps se glaçait et se raidissait; et le touchant lui-même, il nous dit que, dès que le froid gagnerait le coeur,



alors Socrate nous quitterait... ...Alors se découvrant, Socrate dit: Criton, nous devons un coq à Esculape; n'oublie pas d'acquitter cette dette... Un peu de temps après il fit un mouvement convulsif; alors l'homme le découvrit tout-à-fait: ses regards étaient fixes. Criton, s'en étant aperçu, lui ferma la bouche et les yeux... ...Voilà, Échécrates, qu'elle fut la fin de notre ami, du plus sage et du plus juste de tous les hommes.

### **Part III - Death of Socrates** [From Phaedo, 3-23-25-28-65-67]

PHAEDO: Since the condemnation of Socrates we did not miss a single day of visiting him. The public court where judgment was rendered was very close to the prison, so we assembled there in the morning, and there we waited, talking together, until the prison opened, which was never very early...The jailer who answered the door, came before us and told us to wait and not enter until he himself called us. He soon returned and said that we might come in. On entering we found Socrates just released from chains, and Xanthippe, whom you know, at his side, holding one of his children in her arms. Socrates, sitting up, bent his leg, which had just been freed, rubbed it with his hand, and said...."How singular is the thing called pleasure, and how curiously related to pain, which might be thought to be the opposite of it; Is it not pleasure and pain that rivet the soul to the body? I am not very likely to persuade other men that I do not regard my present situation as a misfortune, if I cannot even persuade you of it... Will you not allow that I have as much of the spirit of prophecy in me as the

swans? For they, when they perceive that they are going to die, do then sing more lustily than ever, rejoicing in the thought that they are about to go away to the god whom they serve”... Often, I have wondered at Socrates, but never more than on that occasion... I was close to him on his right hand, seated on a sort of stool, and he on a couch which was a good deal higher. He stroked my hair, which fell to my shoulders , and said: “Tomorrow, Phaedo, I suppose that these fair locks of yours will be cut, will they not?”... ..He arose and went into a chamber to bathe; Crito followed him and Socrates asked us to wait... When he came out, he sat down with us again, but had not the time to say much to us. Soon the jailer, who was the servant of the Eleven, entered and stood by him, saying: “To you, Socrates, I will not impute the angry feelings of other men, who rage and swear at me, when, in obedience to the authorities, I bid them drink the poison—you, whom I know to be the noblest and gentlest and best of all who ever came to this place; indeed, I am sure that you will not be angry with me; for others, as you are aware, and not I, are the cause of your misfortune. And now, you know why I have come here, so fare you well, and try to bear the inevitable with resignation. Then bursting into tears he turned away. Socrates looked at him and said: “I return your good wishes, and bid you adieu; I will do as you say.” Then turning to us, he said: “See how honest the man is: since I have been in prison he has often come to see me, and at times he would talk to me, and was as good to me as could be; he has been the best of men, and now see how generously he sorrows on my account! We must obey him, Crito, with

good grace; and therefore let the cup be brought, if the poison is prepared: if not, let him prepare it"... Crito made a sign to the slave, who was standing by; and he went out, and having been absent for some time, returned with the jailer carrying the cup of poison. Socrates said: "Good, my friend; but what should I do? You must teach me. The man answered: "You have only to walk about until your legs are heavy, and then to lie down, and the poison will act." At the same time he handed the cup to Socrates... Then raising the cup to his lips, he drank the poison with a sweet tranquility that was marvelous to behold. Till then most of us had been able to control our sorrow; but now when we saw him drinking, and saw too that he had finished the draught, we could no longer forbear, and in spite of myself my own tears were flowing fast; so that I covered my face and wept, not for him, but at the thought of my own calamity in having to lose such a friend... and Socrates, as he walked, said his legs began to grow heavy, and then he lay on his back, according to the directions, and the man who gave him the poison now and then looked at his feet and legs; and after a while he pressed his foot hard, and asked him if he could feel; and he said: "No"; and then his leg, and so upwards and upwards, and showed us that his body was becoming cold and stiff. And he touching the body himself, he said: "When the poison reaches the heart, Socrates will leave us"... then Socrates uncovered himself, and said: "Crito, we owe a cock to Asclepius; don't forget to pay the debt"... a little later he made a convulsive movement, and so the attendant fully uncovered him; his eyes

were set, and Crito, seeing this, closed his eyes and mouth. Such was the end, Echebrates, of our friend, the wisest and most just of men.

For decades, **William Bolcom** (born 1938) has been widely recognized as a leading composer in the United States and worldwide. His wide-spanning output of compositions includes celebrated works of chamber, operatic, vocal, choral, cabaret, ragtime, and symphonic music and are played by leading ensembles and soloists. In 1988 Bolcom won the Pulitzer Prize for music with his *12 New Etudes for Piano*, and in 2005 he received four Grammy Awards for his setting of William Blake's *Songs of Experience* on the Naxos Label. As a pianist, he regularly performs and records his own works frequently in collaboration with his wife and singer, mezzo-soprano Joan Morris. Bolcom was a faculty member at the University of Michigan's School of Music from 1973 until 2008, and in 1994 he was named the Ross Lee Finney Distinguished University Professor of Composition.

***Graceful Ghost Rag*** was composed in 1970 for solo piano by William Bolcom and has since been scored for and performed by a wide range of settings which includes an assortment of chamber and large ensemble instrumentations. The light, dancing melody of *Graceful Ghost Rag* relies heavily on syncopated rhythms to provide the work with a driving, forward-facing momentum. Bolcom's gentle, flowing rag begins with an immediate statement of the work's primary theme, which is followed brief embellishing episodes of secondary themes and varied styles which are masterfully connected to regular re-appearances of the introductory material. Although he *Graceful Ghost Rag* is frequently

programmed as a stand-alone work on recitals, it was originally composed as one rag in a collection of three for solo piano which also includes *The Poltergeist* and *Dream Shadows*.

French composer **Maurice Ravel** (1875-1937) was an early-twentieth century composer and pianist known for his impressionistic works for piano, chamber music, and orchestral ensembles. His music is known for its rich use of tone color, subtle linear shape, and evocative qualities and has become an important part of the canon of classical music repertoire. With notable influence from jazz music and a French impressionist quality throughout his works, Ravel is often associated with the musical styling of his predecessor Claude Debussy, but Ravel's use of harmony and form can be more closely connected to those found within traditional classical music practice during his time. Although Ravel claimed to be primarily influenced by the music of Mozart and Couperin, his fascination with the works of American composer George Gershwin and music from foreign cultures including Spain and Madagascar suggest that Ravel approached composition with an openness to a wide range of stylistic inspirations.

To the public ear, his orchestral composition ***Bolero*** is almost certainly Maurice Ravel's most well-known work. Composed as a study and etude for orchestration technique, Ravel claimed *Bolero* to be "a piece for orchestra without music."<sup>19</sup> Despite the composer's trivial regard of this work, *Bolero* continues to be an international fan favorite and among the most commonly programmed works for symphony orchestra across the world. *Bolero* famously begins with a solo snare drum which performs a brief rhythmic figure which

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<sup>19</sup> "Maurice Ravel." New World Encyclopedia. Accessed August 17, 2019.  
[https://www.newworldencyclopedia.org/entry/Maurice\\_Ravel](https://www.newworldencyclopedia.org/entry/Maurice_Ravel).

corresponds with the Spanish dance style for which the piece is named. This simple rhythm is performed throughout the entirety of the work, while other instruments of the orchestra are gradually added to the texture, creating what can be observed as an orchestral crescendo. The long, flowing melodic line of *Bolero* is performed by solo instruments at first, then with creative pairings of instruments which present novel intervallic structures and tone colors. The melodic lines of *Bolero* span a range over two octaves with each iteration, offering the audience an opportunity to hear the entire tessitura of each instrument, and a considerable challenge to the soloist.



## SOME ASSEMBLY REQUIRED

## ALTERNATIVE PIANO TRIOS

### Four seasons

April 12, 2018 – 8pm  
University of Kentucky with Professor Brad Kerns

April 13, 2018 – 7:30pm  
First Presbyterian Church, Owensboro, KY, with Kentucky  
Wesleyan College Professor Kevin Callihan

Justin Croushore (trombone), Cholong Park (piano), and Justin Stanley (horn) with Tyler Kline (composer)

#### Suite for horn, trombone, and piano (2015)

Bruce Stark

- I. Simple Truth
- II. Groove
- III. Lullaby
- IV. Rondo

#### Horn Songs

Johannes Brahms (1833-1897)

- Es rauschet das Wasser, op. 28  
Der Jäger und sein Liebchen, op. 28  
Walpurgisnacht, op. 75  
Weg der Liebe, op. 20  
So lass uns wandern!, op. 75

/arr. Reynolds

### INTERMISSION

#### Salt Veins (2018)

Tyler Kline (b. 1991)

"...Memories make forever stains  
*Still got salt running through my veins...*" - Sturgill Simpson

#### The Four Seasons of Buenos Aires (1965-1970)

Astor Piazzolla (1921-1992)

- I. Spring
- II. Summer
- III. Autumn
- IV. Winter

/arr by SAR

## ABOUT THE MUSIC

With the four movements of *Suite for Horn, Trombone and Piano* I wanted to compose a piece that sings and dances, while offering the players music that lays well with their instrument and provides a forum in which the expressive range, lyricism, and vitality of this trio have a chance to shine.

The first movement (*Simple Truth*), true to its title, paints with primary colors, using simple harmonies and melodies to tell its story. Movement two (*Groove*) is jazz-influenced and syncopated, at one point featuring each instrument in a solo, inspired by jam sessions where various players take turns improvising. Movement three (*Lullaby*) consists of two passages

through a quiet, sustained melody over piano accompaniment, one in horn and one in trombone with horn embellishments. The final movement (*Rondo*) concludes the work with a fast, rhythmically driven piece of syncopation and interwoven rhythmic tapestries. Appearances of the theme are separated by episodes, creating an overall form of A-B-A-C-A.

- Bruce Stark

Johannes Brahms wrote masterworks in chamber music, songs and ballads, symphonies, and choral pieces, but the only chamber piece that heavily features brass is the "Horn Trio" (horn, violin and piano). However, this hasn't prevented brass players from exploring Brahms' smaller instrumentation works. For *Horn Songs*, Verne Reynolds, who taught horn at the Eastman School of Music for much of the second half of the 20<sup>th</sup> century, arranged five ballads and songs for two horns and piano. The songs have been performed extensively for horns, trombones, and horn and trombone.

Most of these pieces are love songs. *Es rauschet das Wasser* (The Water Rushes) explores a metaphor between love and rushing water. *Der Jäger und sein Liebchen* follows the relationship of a hunter and his love. *Weg der Liebe* translates to "love finds a way," and *So lass uns wandern!* is an optimistic and joyful expression of love. The odd song out is *Walpurgisnacht*. The song is named for a Christian holiday on which St. Walpurga battled against witchcraft. The text for the song is a playful and dark dialogue between a mother and her daughter in which the mother reveals that she is a witch: "Dear mother, I don't want to see any witches. Dear child, that must often have come to pass. Dear mother, might there be witches in the village? They are closer still to you, my dear child."

- SAR

*Salt Veins*, more or less, is a work about the ocean and the influence of the ocean on the land (and people) that it touches. In 2013, I moved from land-locked Kentucky to Tampa, FL for graduate school - a move that I expected to be a brief stop along my career path (as of writing this piece I'm still here) - and that change, both academically and geographically, has had a tremendous impact on my compositional work. This piece is a reflection on the geographic nature of that change.

The title of the work is drawn from a line in the Sturgill Simpson song *Sea Stories*: "...Memories make forever stains, Still got salt running through my veins..."

The general texture of the piece is meant to imitate, and evoke the feeling of, ocean waves and spray. This is represented primarily in the way the piece builds itself from the beginning: a single pitch is repeated by all instruments, more pitches are added, and then some sections are repeated so that the music can be recontextualized upon repeat.

- Tyler Kline

Astor Piazzolla is one of few South American composers to gain international stardom. Classical music in America has focused, unfairly, on the primacy of European traditions, but Piazzolla's tango-infused compositions and performances style have broken through that bias. Piazzolla's early career included studies in classical composition with Alberto Ginastera in Buenos Aires and Nadia Boulanger in Paris. He wrote *Las Cuatro Estaciones porteñas* (*Four Seasons of Buenos Aires*) originally for solo piano, and later arranged it for his quintet consisting of bandoneon, piano, violin, electric guitar and double bass.

*Four Seasons* has been arranged for a huge variety of ensembles, both by Piazzolla and others. A particularly famous arrangement is often performed for a traditional "piano trio" (violin, cello, piano). Considering that SAR is an "alternative" piano trio, it seemed an obvious choice to arrange and add to our repertoire. We spent the summer of 2017 arranging and rehearsing all four seasons, and we're excited to share it on tour.

- SAR

## ABOUT SAR

Mixed chamber ensemble *Some Assembly Required* requires some assembly as we collaborate with composers, guest performers, and our audience in the production of exciting, atypical, and carefully curated concerts. Learn more about us and our guest artists at [www.someassemblyrequiredensemble.com](http://www.someassemblyrequiredensemble.com).

We've been ambitious in planning our 17-18 season, and we're incredibly proud to say that we've worked with multiple composers and over a dozen guest artists. We want to keep up these collaborations and make SAR sustainable in the long term. We hope you'll consider supporting us with small monthly payments at [www.patreon.com/someassemblyrequired](http://www.patreon.com/someassemblyrequired).



**Bruce Stark** is an American composer who writes classical music which draws inspired from his own upbringing as a percussionist and jazz pianist. Stark's catalog of compositions spans a wide range of styles and settings including works for piano, chamber ensemble, choir, and orchestra. Under the tutelage of Roger Sessions and Vincent Persichetti, Bruce completed a masters degree in composition at the Juilliard School. Following his studies, Stark spent more than twenty years residing in Tokyo. Bruce Stark is currently on faculty at the DigiPen Institute of Technology in Seattle, and completes commissions for a wide range of internationally recognized soloists and ensembles.

Bruce Stark's colorful **Suite for horn, trombone, and piano** was commissioned by trombonist Megumi Kanda and horn player Dietrich Hemann in 2015. With the work's four movements, the composer effectively delivers "a piece that sings and dances, while offering the players music that lays well with their instrument and provides a forum in which the expressive range, lyricism, and vitality of this trio have the chance to shine."<sup>20</sup> The four movements include descriptive titles (*Simple Truth*, *Groove*, *Lullaby*, and *Rondo*) and heavy jazz influence in their harmonic and rhythmic qualities. The first movement "paints with primary colors"<sup>21</sup> using simple, easily accessible harmonies and melodies to introduce the work. The second movement features heavy jazz influence with crisp articulations, use of mutes to achieve a brassy tone quality, and sections which resemble the "trading fours" improvisatory technique which many jazz jam

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<sup>20</sup> Stark, Bruce. *Suite for Horn, Trombone and Piano*. Seattle, WA: Belle-Kane Publications. 2015.

<sup>21</sup> Ibid.

sessions utilize. The third movement presents a slow, beautiful, and simple melody by each of the brass instruments with gentle piano accompaniment, first by horn, with the trombone following. The final movement stays true to the form described in its title, with a consistently occurring syncopated theme and two contrasting episodes interspersed within. The composer notes that this suite may be performed in its entirety, but also encourages performers to consider programming individual movements of this work to fit the needs of any given recital setting.

Fully secured within the ranks of the most highly regarded composers in music history, German composer **Johannes Brahms** (1833-1897) was a leading figure in the German Romantic style. Brahms began his musical career at an early age in Hamburg as he demonstrated notable potential as a pianist. As a pianist he performed regularly as a touring concert artist, and eventually performed the premiere performances of his first and second piano concerti in 1859 and 1881 respectively. During his early years Brahms worked as a pianist, occasional cellist, conductor, accompanist, and composed from a very young age but was not recognized for his compositional skills for many years. While touring as a performer, interactions with well-established composers including Franz List and Robert Schumann gradually resulted in Brahms' more specific focus on composition. Well-known for his works of vocal, choral, chamber, and symphonic music, Brahms' compositional output includes four symphonies, several concerti, string quartets, and around two hundred lieder.

An important figure in brass instrument performance throughout the latter half of the twentieth century, French horn virtuoso **Verne Reynolds** (1926-2011) is known today for his esteemed work as a performer, composer, and arranger. As a composer and arranger, Reynolds has published over 60 works for performance and pedagogical purposes. Reynolds' compositional style is regarded in three periods: (1) music influenced by Paul Hindemith during the 1950s and 1960s, (2) twelve-tone compositional style in the late 1960s and early 1970s, and (3) a free approach to composition which incorporates a wide variety of techniques and influences, occurring from the mid-1970s onward<sup>22</sup>. During this third period Reynolds transcribed and published a series of five Brahms lieder for two horns and piano, titled ***Horn Songs, Vol. III***. Today, these arrangements by Reynolds are frequently performed by a variance of brass instrument duos with piano accompaniment. Drawing material from a wide range of Brahms' lieder output, the five songs include selections from the composer's opuses 20, 28, and 75.

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<sup>22</sup> "Verne Reynolds (1926-2011)." International Horn Society. Accessed August 17, 2019. <https://www.hornsociety.org/ihs-people/honoraries/26-people/honorary/87-verne-reynolds>.

***Horn Songs, Volume III***

**Es rauschet das Wasser, op. 28**

**Sie**

Es rauschet das Wasser  
Und bleibet nicht stehn;  
Gar lustig die Sterne  
Am Himmel hin gehn;  
Gar lustig die Wolken  
Am Himmel hin ziehn;  
So rauschet die Liebe  
Und fähret dahin.

**Er**

Es rauschen die Wasser,  
Die Wolken;  
Doch bleiben die Sterne,  
Sie wandeln und.  
So auch mit der Liebe,

Sie wegt sich, sie regt sich,

Und ändert sich nicht.

**The water rushes, op. 28**

**She:**

The water rushes

And will not stay still;

The stars pass merrily

In the sky,

The clouds advance

Merrily in the sky,

And so Love rushes

And wanders there.

**He:**

The waters are rushing,

The clouds dissolving;

Yet the stars remain:

They wander and hover.

And so it happens as well with Love,

The true kind:

It sways, it stirs,

And does not change.

### **Der Jäger und sein Liebchen, op. 28**

Ist nicht der Himmel so blau?

Steh' am Fenster und schau'!

Erst in der Nacht,

Spät in der Nacht

Komm' ich heim von der Jagd.

Mädchen, der Himmel ist blau,

Bleib' am Fenster und schau'.

Bis in der Nacht,

Spät in der Nacht,

Heim ich komm von der Jagd.

"Anders hab' ich gedacht,

Tanzen will ich die Nacht!

Bleib' vor der Tür,

Spät vor der Tür

Willst du nicht tanzen mit mir!"

"Ist auch der Himmel so blau,

Steh' ich doch nimmer und schau'

Ob in der Nacht,

Spät in der Nacht

Heim du kehrst von der Jagd."

### **The hunter and his love, op. 28**

Isn't the sky so blue?

Stand at the window and look!

Not until night,

late at night,

will I come home from the hunt.

"But I planned differently -

I want to dance tonight.

You'll stay outside the door,

late, outside the door

if you will not dance with me!"

Maiden, the sky is blue -

stay at the window and look.

Until night,

late at night,

I will return home from the hunt.

"The sky may be blue,

but I will never stay and look,

if at night,

late at night

you return home from the hunt.

### **Über die Berge, op. 21**

Über die  
die Wellen,  
Unter den Gräbern,  
Unter den Quellen,  
Über Fluten und Seen  
In der Abgründe Steg,  
Über Felsen, über Höhen,  
Find't Liebe den Weg!

In Ritzen, in Falten,  
Wo der Feu'rwurm nicht liegt,  
In Höhlen, in Spalten,  
Wo die Fliege nicht kriecht,  
Wo Mücken nicht fliegen  
Und schlüpfen hinweg,  
Kommt Liebe, sie wird siegen  
Und finden den Weg.

Sprecht, Amor sei nimmer



Zu fürchten, das Kind!  
Lacht über ihn immer,  
Als Flüchtling, als blind,  
Und schließt ihn durch Riegel  
Vom Taglicht hinweg:  
Durch Schlösser und Siegel  
Find't Liebe den Weg.

Wenn Phönix und Adler  
Sich unter euch beugt,  
Wenn Drache, wenn Tiger  
Gefällig sich neigt,  
Die Löwin läßt kriegen  
Den Raub sich hinweg,  
Kommt Liebe, sie wird siegen  
Und finden den Weg.

**The path to love, op. 21**

Over the mountains,  
and over the waves,  
under the fountains  
and under the graves.  
under floods that are deepest  
which Neptune obey,  
over rocks that are steepest,  
love will find out the way.

In rifts where there's no place  
for the glow-worm to lie,  
In clifts where there's no space  
for receipt of a fly;  
where the midge dare not venture  
lest herself fast she lay,  
if love comes, he will enter  
and soon find out the way.

You may esteem him  
a child for his might,  
or you may deem him  
a coward from his flight,  
but if ne'er so close ye wall him,  
do the best that ye may,

blind love, if so ye call him,  
will find out the way.

You may train the eagle  
to stoop to your fist,  
or you may inveigle  
the phoenix of the East,  
the lioness, ye may move her  
to give o'er her prey,  
but you'll ne'er stop a lover,  
he will find out the way.

### **Walpurgisnacht, op. 75**

Liebe Mutter, heut' Nacht heulte Regen und Wind.

Ist heute der erste Mai, liebes Kind.

Liebe Mutter, es donnerte auf dem Brocken droben.

Liebes Kind, es waren die Hexen oben.

Liebe Mutter, ich möcht keine Hexen sehn.

Liebes Kind, es ist wohl schon oft geschehn.

Liebe Mutter, ob wohl im Dorf Hexen sind?

Sie sind dir wohl näher, mein liebes Kind.

Liebe Mutter, worauf fliegen die Hexen zum Berg?

Liebes Kind, auf dem Rauche von heissem Werg.

Liebe Mutter, worauf reiten die Hexen zum Spiel?

Liebes Kind, sie reiten auf'nem Besenstiel.

Liebe Mutter, ich sah gestern im Dorf viel Besen.

Es sind auch viel Hexen auf'm Brocken gewesen.

Liebe Mutter, 's hat gestern im Schornstein geraucht.

Liebes Kind, es hat Einer das Werg gebraucht.

Liebe Mutter, in der Nacht war dein Besen nicht zu Haus.

Liebes Kind, so war er zum Blocksberg hinaus.

Liebe Mutter, dein Bett war leer in der Nacht.

Deine Mutter hat oben auf dem Blocksberg gewacht.

### **Walpurgis Night, op. 75**

Dear mother, last night howled rain and wind. Today 'tis the first of May,  
dear child?

Dear mother, it thundered up on the Brocken. Dear child, 'twas the  
witches up there.

Dear mother, I don't want to see any witches. Dear child, that must often  
have come to pass. Dear mother, might there be witches in the village?  
They are closer still to you, my dear child.

Oh, mother, on what do the witches fly to the mountain? 'pon mists, 'pon  
smoke, 'pon flaming tow.

Oh, mother, what ride the witches when they play? They ride, they ride  
upon the broomstick.

Oh, mother, how the brooms did sweep in the village! There were also  
many witches up on the mountain.

Oh, mother, how it crackled in the chimney! There must have been one  
that flew out for the night.

Oh, mother, your broom was not at home last night. Dear child, it must  
have gone out to the Brocken.

Oh, mother, your bed was empty last night! Your mother was awake on  
Block Mountain tonight.

**Ach Mädchen, liebes Mädchen, op. 75**

Ach Mädchen, liebes Mädchen,

Wie schwarz dein Auge ist!

Fast fürcht' ich, es verzaubert

Mich einst voll arger List.

"Und wär' mein Auge schwärzer,

Um vieles schwärzer noch,

Dich, Liebster mein, verzaubern,

Ich tät' es niemals doch."

Die Kräh' auf jener Eiche,

Sieh, wie sie Eicheln pickt!

Wer weiß, wen einst der Himmel

Zum Bräutigam dir schickt!

"Und sprich, wen soll er schicken?

Ich gab ja dir mein Wort,

Weißt, unterm grünen Baume,

Bei unsrer Hütte dort."

Wohlan, so laß uns wandern,

Du wanderst frisch mit mir;

Ein Kleid von grüner Farbe,

Mein Mädchen, kauf' ich dir.

Ein Kleid von grüner Farbe,

Das auch nicht gar zu lang:

So kannst du mit mir wandern,

Nichts hindert dich im Gang.

Wir wollen lustig wandern,

Bergüber und talein;

Die freien, großen Wälder

Sind unsre Kämmerlein.

**So let us wander!**

Ah, maiden, dear maiden,  
How dark are your eyes!  
I almost fear they've enchanted  
me, full of terrible cunning.

"And if my eyes were darker,  
much darker than they are now,  
even then, my love,  
I would never bewitch you.

The crow on that oak,  
look how she pecks at acorns!  
Who knows whom Heaven will one day  
send you as a bridegroom?

"And tell me, whom should it sent?  
I gave you my word,  
as you know, beneath the green tree  
by our hut over there."

All right, then let us wander,  
you walking brightly by my side;



a dress of green  
I shall buy you, my maiden.

A dress of green,  
and not too long:  
so that you can walk with me  
and not be hindered on your way.

We will wander gaily,  
across mountains and into valleys;  
the great wide woods  
will be our chamber.

American composer **Tyler Kline** has rapidly secured his position among the most unique and well-respected composers of his generation. Born in 1991, Kline currently resides in Tampa, Florida where he maintains an active schedule which includes composition, co-directing the Terroir New Music series, and fulfilling a wide range of duties with WUSF Public Media. As a composer, Kline creates musical works in a wide range of mediums including acoustic chamber and large ensemble works; solo and duo works, works for fixed and flexible electronic and electroacoustic settings, as well as interdisciplinary with dance, visual, and literary artists. His compositions have been presented to audiences across the United States as well as Taiwan, Brazil, Canada, Italy, Greece, Romania, and the Republic of Serbia. Kline's compositions have been performed

at prestigious conferences and festivals including the Maryland Wind Festival, the Great American Brass Band Festival, the NYC Electroacoustic Music Festival, the International Computer Music Conference, and Atlantic Music Festival. Tyler Kline studied composition primarily with Dr. Baljinder Sekhon at the University of South Florida where he received a Master of Music degree and hold a Bachelor of Arts degree from Morehead State University in his home state of Kentucky.

Commissioned in 2017 by mixed chamber ensemble Some Assembly Required, Tyler Kline's ***Salt Veins*** for horn, trombone and piano was given it's premeire performance by the commissioning group on February 9, 2018 at the Salem Classical concert series at the Old Town Hall in Salem, Massachusetts. Inspired by the ocean and the influence that it has on the land and people it touches, *Salt Veins* is a musical reflection of the composer's move from land-licked Kentucky to the ocean-influenced climates of his current residence in Tampa, Florida. The title of the work is drawn from a portion of lyrics from Sturgill Simpson's song *Seas Stories*:

"...memories make forever stains,

Still got salt running through my veins...<sup>23</sup>"

*Salt Veins* captures the essence of ocean waves and spray through the use of a single pitch, repeatedly sounded by all three instruments in different rhythmic formations to replicate the unpredictable, seemingly sporadic

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<sup>23</sup> Simpson, Sturgill. "Sea Stories." In *A Sailor's Guide to Earth*. Atlantic Records. 2016. MP3

movement of these oceanic forces. As the work progresses, melodic fragments appear gradually and eventually fade away. In the horn and trombone parts, Kline employs a “tone trill” technique, where each instrument plays one pitch in a flickering, unsteady rhythm by alternating between different positions and fingerings of the same note. Since its composition, *Salt Veins* has been performed in five states and will appear on an upcoming album release by the commissioning ensemble Some Assembly Required.

Argentinian composer and bandoneonist **Astor Piazzolla** (1921-1992) is well-known for his utilization of South American tango styles throughout his output of over one thousand compositions. Shortly following his birth in Mar del Plata, Argentina, Piazzolla’s family relocated to New York City where he was exposed to jazz music and received his first bandoneon, an Argentinian and Uruguayan accordion-like instrument which is considered essential in a traditional tango ensemble. During his time in New York, Piazzolla quickly discovered a love for the works of Johann Sebastian Bach, and later those of Igor Stravinsky and Bela Bartok. Following his early years and musical training in New York City, Piazzolla returned to Argentina, quickly finding himself in the capital Buenos Aires to perform the bandoneon with the finest tango groups in the city. Following some time developing his performing career, he began to focus more primarily on composition, and eventually began studies with Nadia Boulanger in Paris. Under Boulanger’s encouragement, Piazzolla developed his own distinctive compositional style called “Tango Nuevo” which combines elements of tango and classical music. Piazzolla’s popularity in the worlds of

tango and classical music, and soon performances of his compositions became an anticipated event in jazz clubs and concert halls alike. His large catalog covers a wide range of ensembles and instrumentations, from traditional tango group settings to scorings for full-sized symphony orchestras.

Astor Piazzolla's ***Cuatro Estaciones Portenas (Four Seasons of Buenos Aires)*** is most commonly performed as a four-movement suite, but the original conception of these movements were as individual, free-standing pieces. The first movement of the suite, *Verano Poteno (Summer)* was composed to accompany the play *Melenita de Oro* by Alberto Rodriguez Munoz in 1965. Piazzolla immediately arranged *Summer* for tango ensemble. *Otono (Autumn)* was composed in 1969, then *Primavera (Spring)* and *Invierno (Winter)* followed in 1970, all for tango ensemble consisting of bandoneon, violin, electric guitar, piano, and bass. Since the suite's completion in 1970, *Four Seasons of Buenos Aires* has been performed in a wide range of instrument settings, including many chamber ensemble formats and violin soloist with string accompaniment. In the four movements, Piazzolla incorporates the harmonies and stylings of tango music, the formal practices of classical music, and driving rhythmic motives from rock and roll music. This virtuosic work is an audience favorite, effective in concert and salon settings alike.

**DMA Recital**  
**Alive and Well: Works for Trombone by Living**  
**American Composers**  
Justin Croushore, trombone

Sunday, September 8th, 2019  
7:00pm  
Niles Gallery

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**Musical Welcome** Justin Croushore (b. 1989)

**Conditions of a Solitary Bird** Lawrence Borden (b. 1951)

*The Conditions of a Solitary Bird are five.  
The first, that it flies to that which is highest;  
The second, that it does not suffer companionship, even of its own kind;  
The third, that it points its beak toward the sky;  
The fourth, that it does not have a definite color;  
The fifth, that it swings very sweetly*

San Juan de la Cruz  
translated by  
Lawrence Borden and Alan Harzman^

**render** Tyler Kline (b. 1991)

**You Are Not Alone** Norman Bolter (b. 1955)

- I. Stand your ground
- II. Porch in the Pines
- III. The Red Scooter
- IV. By the Pond, in the Wind

**Pond** Abbie Conant (b. 1955)  
William Osborne (b. 1951)

**Last Judgment** Frederic Rzewski (b. 1938)



[finearts.uky.edu/music](http://finearts.uky.edu/music) | **SCHOOL of MUSIC**

For decades, American trombonist and composer **Lawrence Borden** (born 1951) has maintained a successful career as a trombone performer, educator, and composer for his own instrument. Until 2012, Borden served the role of Assistant Professor of Trombone at the Blair School of Music of Vanderbilt University. During this time, Borden also performed the position of principal trombone with the Nashville Symphony Orchestra. With a special interest in an interdisciplinary approach to music, Borden co-founded the “Music and Cognition” course to study the perception of music from the combined viewpoints of music and psychology. Today, Borden remains active as an international soloist and clinician.

Lawrence Borden’s five-movement composition for solo trombone and passive piano, ***Conditions of a Solitary Bird***, draws direct inspiration from the writings of Spanish Catholic mystic San Juan de la Cruz (1542-1591.) Among San Juan’s varied duties in the Catholic church was to travel across Spain to convents to listen to the confessions of and share advice with nuns in residence. Many of San Juan’s directions for the nuns were organized as brief, poetic aphorisms. Among these are the *Conditions of a solitary bird*:

*The Conditions of a Solitary Bird are five.  
The first, that it flies to that which is highest;  
The second, that it does not suffer companionship, even of its own kind;  
The third, that it points its beak toward the sky;  
The fourth, that it does not have a definite color;  
The fifth, that it swings very sweetly*

San Juan de la Cruz

*translated by*

*Lawrence Borden and Alan Harzman<sup>^</sup>*

Throughout this work's five movements, Borden employs techniques which enhance the sonic capabilities of the solo trombonist. In the first and final movements, the trombonist is instructed to play their instrument directly into the strings of a grand piano while the sustain pedal is held down. This creates a unique effect, as the piano's strings resonate along with the pitch produced by the trombone. In the fourth movement, Borden employs the use of multiphonics – an extended technique in which the performer plays a note on the trombone with their lips, while simultaneously singing another note with their vocal cords. This movement also features extensive use of quarter-tone tuning, a technique especially suited to the slide trombone.

American composer **Tyler Kline** has rapidly secured his position among the most unique and well-respected composers of his generation. Born in 1991, Kline currently resides in Tampa, Florida where he maintains an active schedule which includes composition, co-directing the Terroir New Music series, and fulfilling a wide range of duties with WUSF Public Media. As a composer, Kline

creates musical works in a wide range of mediums including acoustic chamber and large ensemble works; solo and duo works, works for fixed and flexible electronic and electroacoustic settings, as well as interdisciplinary with dance, visual, and literary artists. His compositions have been presented to audiences across the United States as well as Taiwan, Brazil, Canada, Italy, Greece, Romania, and the Republic of Serbia. Kline's compositions have been performed at prestigious conferences and festivals including the Maryland Wind Festival, the Great American Brass Band Festival, the NYC Electroacoustic Music Festival, the International Computer Music Conference, and Atlantic Music Festival. Tyler Kline studied composition primarily with Dr. Baljinder Sekhon at the University of South Florida where he received a Master of Music degree and hold a Bachelor of Arts degree from Morehead State University in his home state of Kentucky.

In 2015, Tyler Kline composed ***render*** for trombone and fixed electronics following a commissioning consortium of nine trombonists, lead and organized by bass trombonist John Douglas Handshoe. Through communication between Handshoe and Kline specific requirements of *render* were agreed upon: the composition of a new work for trombone, including the creation of separate performing scores for tenor and bass trombone, the use of fixed electronic playback accompaniment, and a duration under fifteen minutes in length. Following inspiration from the work's title, Kline's composition evokes the materialization of something from nothing or very little, its gradual growth and development, and then its eventual fading away and dematerialization. The work is organized around these three sections, with a trombone cadenza connecting



the first and second, and then a composed cadenza for electronics leading the work into its gradually dissolving coda.

Throughout his career, **Norman Bolter** (born 1955) has been regarded among the most important performers, educators, and composers for the trombone. From 1975 until 2009, Bolter held the position of second trombone in the Boston Symphony Orchestra and principal trombone with the Boston Pops. In his numerous compositions (over 300 created to date), Mr. Bolter explores creating "essence music" (music as a living thing) inspired by the natural worlds and the human story. His compositions have a broad range of instrumentation, including works for a variety of solo instruments (trombone, trumpet, tuba, horn, flute, didjeridoo, ram's horn, serpent and others), brass ensemble, trombone choir, concert band, brass band, mixed chamber ensemble and orchestra. Notably, Mr. Bolter has composed more music for the trombone than any other composer.

Published in 1997, Norman Bolter's ***You Are Not Alone*** is a collection of short, programmatic works for solo trombone. In this collection of seven solos, Bolter provides his inspiration for composing each work on the left-side page of the score, and the manuscript solo (including doodles and errata) on the right-hand side. The performer is encouraged to begin the preparation of each short piece with the included text, allowing their own connection to the composer's inspiration to guide their performance. The seven solos included in *You Are Not Alone* are evocatively titled: *Stand Your Ground*, *Porch in the Pines*, *By the Pond in the Wind*, *Echoing Enigma*, *Questions*, *The French Monkey*, and *The Red Scooter*.

American trombonist, composer, and leading figure in gender rights

**Abbie Conant** (born 1955) is a living legend in the international orchestral brass world. Following the completion of her education at the Julliard School, Conant embarked on a career as an international solo and orchestral trombonist. Following a successful tenure as principal trombonist with the Royal Opera in Turin, Italy, Conant auditioned for and was named the winner of the principal trombone position in the prestigious Munich Philharmonic. During her 13-year stay in with the Munich orchestra, Conant was the egregiously discriminated against for her gender, being told that the trombone was not an instrument for women. The following legal battle with the Munich Philharmonic and their Music Director ultimately resulted in a victory for Conant, illuminating the great issue of discrimination that occurs in orchestras worldwide. Today, Conant maintains an active studio of trombonists at the Hochschule fur Musik in Trossingen, Germany and performs musical theater works in collaboration with her husband and composer, William Osborne.

In 1977 Abbie Conant gave the premiere performance of a composition for solo trombone, ***Pond***, co-composed by Conant and her husband William Osborne. When Conant and Osborne composed this work, they were focusing their studies on Zen Buddhism, and especially the Zen shakuhachi master Goro Yamaguchi's 1969 recording, "A Bell Ringing in the Empty Sky." To capture the essence of the shakuhachi, the trombone's f-attachment slide is removed for the entirety of the performance. With this, when the valve is depressed the sound is directed through a small opening behind the trombonist, offering a soft, muted distant sound quality. Much of the work employs use of a Harmon or bubble

mute, which allows for further tonal control using the player's left hand. *Pond's* formal structure takes influence from Beethoven's piano sonatas. Using an algebraic representation of the form in Beethoven's opus 14 number 1 sonata, the work is assembled with melodies, phrasing, and ornamentations emulating the shukahachi's unique tone, with a motivic and harmonic progression which reflects Beethoven's score.

American composer and pianist **Frederic Rzewski** (born 1938) has stood amongst the most important composers of the American musical avant-garde since the 1960s. At Harvard University, Rzewski studied with prominent composers including Walter Piston, Roger Sessions, and Randall Thompson. At Princeton University, Rzewski completed his studies with Milton Babbitt and Oliver Strunk, while also studying privately with Luigi Dallapiccola in Rome. Influenced by his early recognition as a performer of contemporary music for the piano, Rzewski's own compositions combine elements of late twentieth-century techniques including minimalism, free improvisation, and musical indeterminacy. Most known for works including *Attica* and *The People United Will Never Be Defeated*, Rzewski's compositional voice was found in themes of socialism and equality. In 1977, Rzewski became a professor of composition at the Royal Conservatory in Liege, Belgium. Today, Rzewski continues to perform on the piano and compose works which he makes available for free to the public through his publishing company, Sound Pool Music.

Composed in July 1969, ***Last Judgment*** was written for trombone solo or several echoing trombones, not quite in union. To perform this work with an

ensemble of trombonists, each musician reads the same score, which should allow for a unison sounding of one musical line. However, Rzewski instructs the performers to begin the composition together with a unified rhythmic pulse, but then encourages each performer to rely on their own internal feeling of the pulse while performing the notated score, which will cause the unison sounding to gradually tear apart and provide a phasing, doppler-like effect to occur. Like many of his works, Rzewski has made the score for *Last Judgment* freely available to the performer, further supporting the composer's mission to remove any boundaries restricting the performance of his music, including those of financial origin.

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# Justin Kelly Croushore

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## Education

Master of Music, Trombone Performance, Longy School of Music, 2012-2015

Master of Music, Trombone Performance, Bard College, 2012-2015

Bachelor of Music Education, Morehead State University, 2007-2012

## Professional Positions

2018- Present                      Trombone, Belgrade Philharmonic Orchestra, Serbia

2015-Present                      Member/co-founder, Some Assembly Required ensemble, Boston MA

## Honors and Awards

2019                                  Recipient, Cincinnati Entertainment Award (Best Reggae/World Music)

2018                                  Recipient, Cincinnati Entertainment Award (Best Reggae/World Music)

2016                                  Recipient, Cincinnati Entertainment Award (Best Reggae/World Music)

2016                                  Recipient, Cincinnati Entertainment Award in Best Live Act

2016                                  Artist in Residence, University of Kentucky, Lexington KY

2015                                  Recipient, Teaching Artist Certification, Cambridge MA

2015                                  Artist in Residence, Kentucky Wesleyan College, Owensboro KY

2015                                  Recipient, Cincinnati Entertainment Award (Best Reggae/World Music)

2014                                  Recipient, Cincinnati Entertainment Award (Best Reggae/World Music)

2013                                  Recipient, Creativity Foundation Legacy Prize, Washington D.C.

2013	Recipient, Cincinnati Entertainment Award (Best Reggae/World Music)
2012	Recipient, Cincinnati Entertainment Award (Best Reggae/World Music)
2011	Finalist, MTNA National Brass Solo Competition

## **Professional Publications**

2019	Some Assembly Required, <i>Machinations</i> – New Branch Records
2019	Justin Croushore and Tyler Kline, <i>Wabi Sabi</i> – Hamachi Records
2018	Auxilium Trombone Trio – New Branch Records
2017	Justin Croushore, <i>Stuff</i> – New Branch Records
2015	The Cliftones, <i>Enemies Scatter</i> – Rebel Sound Records